

MAXIMUM ROCKNROLL

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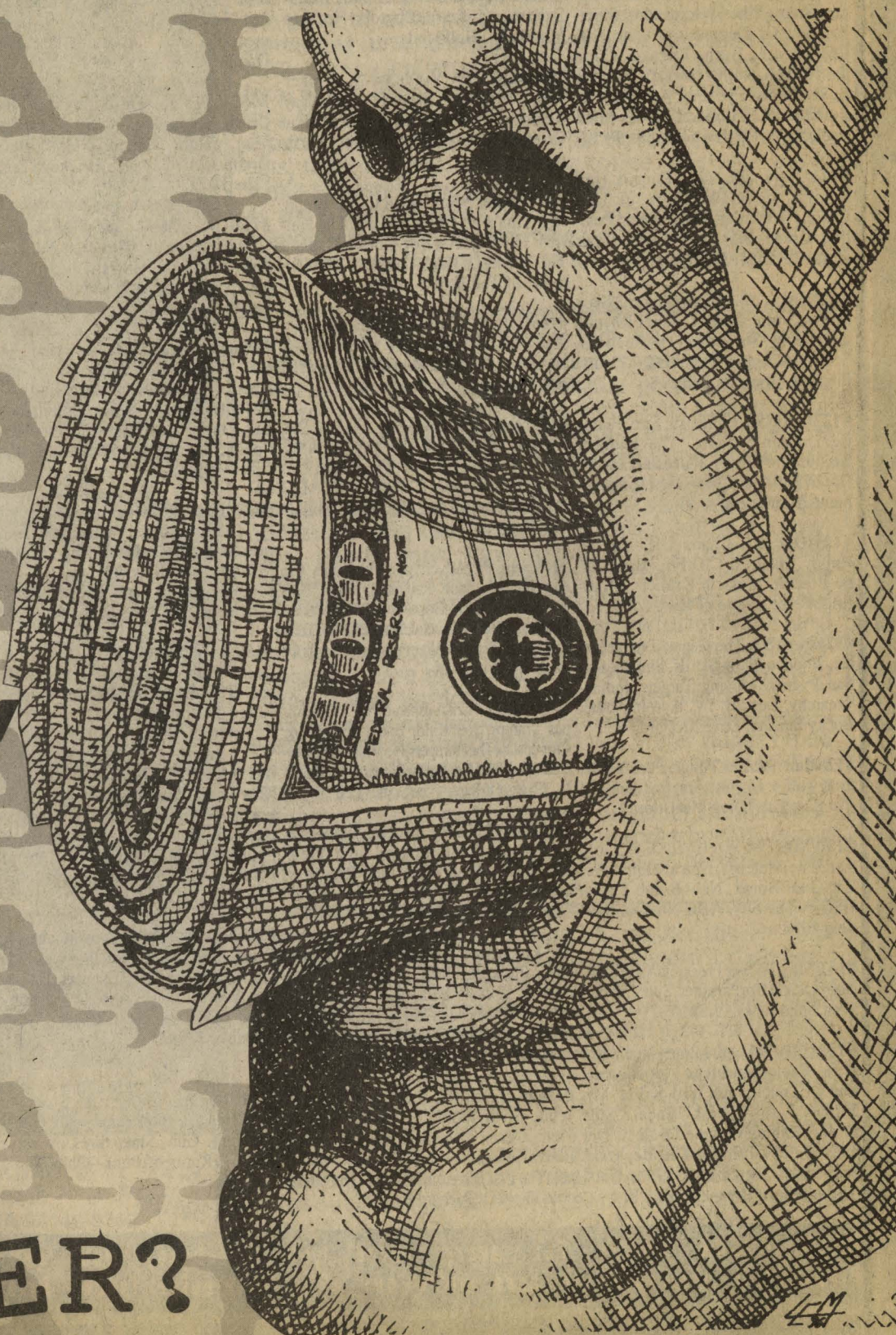
ARE

YOU

MUTE,

PUNK

ROCKER?



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

- #88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."
- #100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."
- #121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."
- #122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwarzenegger, Velocity Girl, Pleum, Pilgrims, House Of Faith.
- #123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".
- #125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.
- #126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.
- #128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."
- #130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.
- #132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."
- #134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grindarz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.
- #135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator, Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".
- #142/Mar '95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.
- #143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".
- #145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "The Roots Of Punk--MC5", "The Cartoons of Ted Rall".
- #146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.
- #147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".
- #148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".
- #149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumps, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".
- #150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant, Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".
- #151 pt 1/Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".
- #151 pt 2/Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".
- #152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.
- #154/Mar '96. The Motards, Subincision, Sticism, The Donnas, The Stallions, Count Backwards, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".
- #155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".
- #156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".
- #156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsnail, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.
- #157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".
- #158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".
- #159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".
- #160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgag, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".
- #161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".
- #162/Nov '96. The Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fossiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--L.A. '77".
- #163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.
- #164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".
- #165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".
- #166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lengua Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".



BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

SUBSCRIPTIONS: (postpaid prices)

- **U.S.:** Copies are \$3.00 each/ 6 issues sub for \$18.00. If you're from California, send \$19.49 (sales tax).
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BACK ISSUES AVAILABLE:

Back issues 88, 100 Pt 1 are: \$2.50 US, \$3.00 Canada & Mexico, \$4.50 Europe, \$6.00 Asia/Australia, \$3.50 So America. Back issues 121-123, 125-126, 128, 130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152, 154-155, 156 Pt 1, 156 Pt 2, 157-159, 162-165 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!

Interviews: continuously, with photos!

Ad Reservations: call to make sure.

Ad Copy In: by 22nd of previous month-- no later!!

Issue out: by 2nd week of following month.

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4.

No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: by JP LeMarchand

SELL MRR AT GIGS: Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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NEW
PHONE
#s

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Cover price alert!!! It's been 8 years since the last time we raised our cover price. I grudgingly did it then and I grudgingly do so now. In both cases, the pressure to raise prices come from the distributors and stores, who feel that they are making so little off of distributing MRR (in some cases, they say they actually lose money doing it) because the gradual increases in shipping and labor over the years means there's less and less for them. At some point, they begin not distributing it or stocking it in their stores, and it's at that point that I give in to the pressures. I think we have reached that level again. If it turns out that as a result of this MRR starts making a lot more money than we need, I will lower ad rates to compensate for that. I'll know better in 4-5 months. Sorry! Tim

MAXIMUM ROCKNROLL RADIO



Paula Hirsch
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Alisa Schulman
Jon Von

Radley Hirsch
Carolyn Keddy
Michelle Shipley
Last Will

CFMU	Hamilton, ON
93.3FM	call station
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 11PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WESU	Middletown, CT
call station	
WMSE	Milwaukee, WI
91.7FM	call station
WOBC	Oberlin, OH
91.5FM	Tuesday 11PM
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

10

MATT AVERAGE

SOTTO PRESSIONE-LP/CIRCLE STORM-CD	HEIST-EP/Great God Pan-#8-zine
SLIGHT SLAPPERS-EP & live	ECONOCHRIST-Discography-2xCD
ASSHOLE PARADE-EP/Join KAO-#2-zine	GERALDINE-K-Tel Whote-45
Spectacle-#4-zine	WITHIN REACH-Something's Not Right-CD
AGENTS OF SATAN-live	CAVITY-live

ROB COONS

CAPITALIST CASUALTIES/STACK-split EP	SOTTO PRESSIONE-Clima Mafiosi-LP
ECONOCHRIST-Discography-2xCD	SLIGHT SLAPPERS-EP & live
RATTUS-CD	CIRCLE STORM-Character Assassin-CD
HEIST-Pain Is Causing Life-EP	RECTIFY-By Your Side-EP
QUADILIACHA-Rui's In Quite A Fix-EP	DISCORDANCE AXIS-live

DR. DANTE

V/A-Blasts From The Basement-EP	THE STALLIONS-I Love The USA-EP
THE DONNAS-LP	HI-FIVES-And A Whole Lotta You-LP
THE AUTOMATICS-Kala! Kala! Kala!-EP	SGT 6 ASSAULT-Save It...-EP
JACKIE & THE CEDRICS-Silent Night Rumble-EP	THE WONGS-Get Away-EP
THE GAIN-Sing Ready Steady-LP	UPERFLY T.N.T.'S-She's Comin' Around-EP

LALI DONOVAN

THE STALLIONS-I Love The USA-EP	THE DRONES-Further Temptations-2xLP
THE WONGS-Get Away-EP	SGT 6 ASSAULT-Save It...-EP
SUPERFLY T.N.T.'S-She's Comin' Around-EP	BINGO-We're Gonna Kill Your Family-EP
V/A-Blasts From The Basement-EP	THE BELTONES-My Old Man-EP
V/A-Punk Rock From Holland-LP	THE AVENGERS-Teenage Rebel-45

JEFF HEERMANN

THE AVENGERS-Teenage Rebel-45	THE DRONES-Further Temptations-2xLP
THE DONNAS-LP	DEMOLITION DOLL RODS-Powercruise-45
TEENGENERATE-V.M.Live-EP	SUPERFLY T.N.T.'S-She's Comin' Around-EP
UK SUBS-Singles 1978-1982-LP	COYOTE MEN-Primitive Urge!-EP
BINGO-We're Gonna Kill Your Family-EP	THE WONGS-Get Away-EP

TOM HOPKINS

ASSHOLE PARADE-Bury You-EP	AVENGERS-Teenage Rebel-45
TEN YARD FIGHT-Demo 1995-EP	THE DONNAS-LP
STRAIN-These Years-EP	YOUNG PIONEERS-V.M.Live-EP
SLIGHT SLAPPERS-Change-EP	SOTTO PRESSIONE-Clima Mafiosi-LP
DAG NASTY-Things That Make No Sense-EP	THE GRUMPIES-live

CAROLYN KEDDY

V/A-Blasts From The Basement-EP	THE DONNAS-LP
THE DRONES-Further Temptations-2xLP	HI-BALLS-Feel Good Rock & Roll-EP
HE WONGS-Get Away-EP	THE STALLIONS-I Love The USA-EP
THE BELTONES-My Old Man-EP	SQUIRREL BAIT-CD
TEENGENERATE-V.M.Live-EP	SUPERFLY T.N.T.'S-She's Comin' Around-EP

RAY LUJAN

THE GAIN-Sing Ready Steady-LP	AVENGERS-Teenage Rebel-45
BELTONES-My Old Man-45/CRISPY NUTS-Life-EP	L.E.S. STITCHES-Snapped-CD
88 FINGERS LOUIE-The Teacher Gets It-EP	WEIRD LOVEMAKERS-Electric Chump-CD
ANTI-FLAG-Die For The Government-CD	SODA/NO USE FOR A NAME-split EP
CRUMBS-LP/V/A-Hot Curly Weenie-CD	V/A-I've Got My Friends-CD

TOP

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

10

TIMOJHEN MARK

ASSHOLE PARADE-Bury You-EP	CAPITALIST CASUALTIES/STACK-split EP
THE DRONES-Further Temptations-2xLP	HEIST-Pain Is Causing Life-EP
Fiesta Grande-#5-show	NAILED DOWN-Leak Of Deadly Bacteria-EP
ROTTEN SOUND-Loosin' Face-10"	RATTUS-CD/STRAIN-These Years-EP
V/A-Killed By Death #12-LP	V/A-Punk Rock From Holland-LP

ALLAN MCNAUGHTON

BUS STATION LOONIES-Squiffy...EP	UK SUBS-Singles 1978-1982-LP
TEN YARD FIGHT-Demo 1995-EP	ECONOCHRIST-Discography-2xCD
M.D.C.-I Don't Want To Hurt You-45	SQUIRREL BAIT-Skag Heaven-CD
TERMINUS-News From Nowhere-EP	Guinea Pig Zero-#3-zine
V/A-Punk Rock From Holland-LP	V/A-Punks, Skins & Herberts-LP

SMELLY MUSTAFA

THE IDIOTS-live	SCHLONG/ONE EYE OPEN-split LP
ANTISEEN-Here To Ruin Your Groove-LP	MASS MURDERERS-Drip-LP
COACH-United We Stand-EP	SEÑOR NO-Mira Mi Dedo-45
PIPEBOMB-I Don't Care-EP	SLIGHT SLAPPERS-Change-EP
BERZERK-My First 7"-EP	WEMEAN-Faida-45

BRUCE ROEHR

ANTI-HEROS-Live On A Five-5"	THE AUTHORITY-Who Knows-CD
THE BELTONES-My Old Man-EP	LAGER LADS-Rose City Boot Boys-EP
MEANWHILE-For All The Shit-EP	SGT 6 ASSAULT-EP/THE WONGS-Get Away-EP
UK SUBS-Singles 1978-1982-LP	V/A-Punks, Skins & Herberts-LP
V/A-Blast's From The Basement-EP	V/A-Oi It's Party Time Vol 2-EP

JON VON

THE STALLIONS-I Love The USA-EP	THE DONNAS-LP
AVENGERS-Teenage Rebel-45	BEATNIK TERMITES-Ultravid-EP
CRUMBS-LP/L.E.S. STITCHES-Snapped-CD	MCRACKINS-Best Friend-EP
HI-FIVES-And A Whole Lotta You-LP	THE WONGS-Get Away-EP
AUTOMATIKS-I Wanna Be A Car-EP	THE GAIN-Sing Ready Steady-LP

RYAN WELLS

THE AVENGERS-Teenage Rebel-45	DEMOLITION DOLL RODS-Power Cruise-45
THE DONNAS-LP	THE DRONES-Further Temptations-2xLP
DWARVES-Toolin For Lucifer's Crank-LP	RICHARD HELL-Another World-EP
STA-PREST-Let's Be Friendly-EP/X WHITES-EP	V/A-Killed By Death #12-LP
V/A-Punk Rock From Holland-LP	V/A-Blasts From The Basement-EP

TIM YOHANNAN

THE AVENGERS-Teenage Rebel-45	V/A-One Big Happy Slam Pit-LP/V/A-K.B.D. #12-LP
IMPACT-Adios Compañeros-LP	DIVERS/MY WHITE BREAD MOM-split EP
V/A-Oi Whatever Happened To Punk-2xEP	THE WONGS-EP/SGT 6 ASSAULT-EP
TEENGENERATE-V.M.Live-EP	DICKY B HARDY-Beauty And Stupidity-EP
MEANWHILE-EP/BINGO-EP/THE DRONES-2xLP	V/A-Punk Rock From Holland-LP

REMA YOUNG

THE STALLIONS-I Love The USA-EP	V/A-I've Got My Friends-CD
L.E.S. STITCHES-Snapped-CD	V/A-Blasts From The Basement-EP
THE GAIN-Sing Ready Steady-LP	WEIRD LOVEMAKERS-Electric Chump-CD
THE AVENGERS-Teenage Rebel-45	THE AUTOMATICS-Kala! Kala! Kala!-EP
CRUMBS-LP	THE WONGS-Get Away-EP

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Tim Yohannan

CONSUME

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 Hellnation/C.F.D.L. (Sound Pollution) \$3.50
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 Totuus/Hiastus (Röinky) \$3.50
 v/a Books to Prisoners (Young Heirs) \$3.50
 v/a Prototype - Apt.213, Ulcer, Default..(Clean Plate) \$3.

LP's/CD's

Amen - Memento Mori LP (Ecocentric) \$9.50
 3 Way Cum - Killing The Life CD (Sound Pollution) \$9.50
 Cluster Bomb Unit 10" (Thought Crime) \$9.
 Cripple Bastards - Your Lies (Estrernisti Unito) CD \$11.
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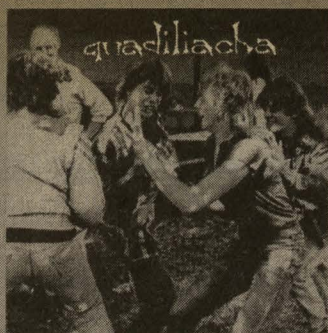
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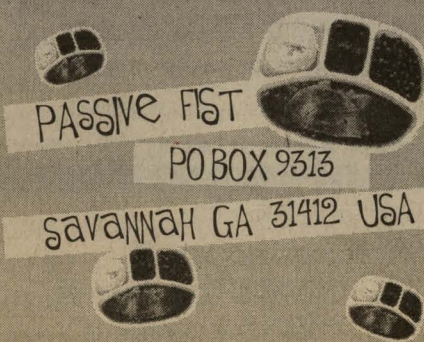
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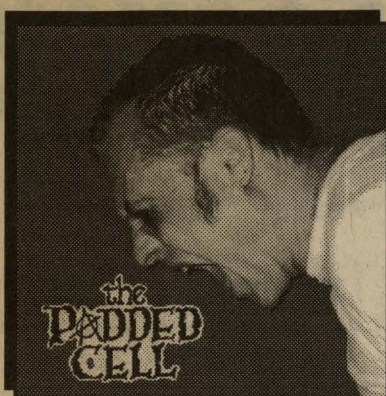
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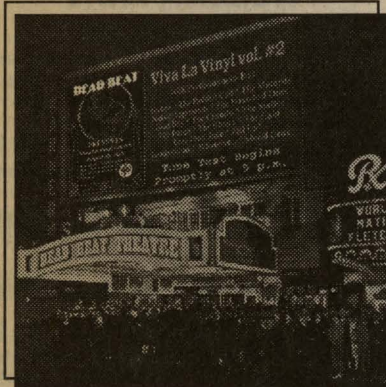
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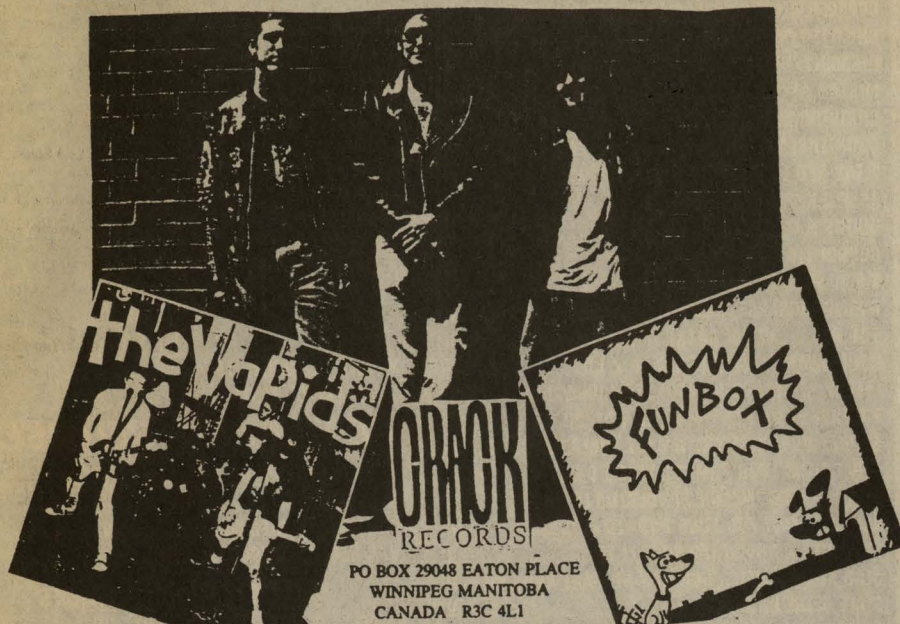
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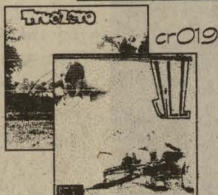
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(*) marks our picks of cool bands and releases for the month.
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GeorgeTabb MRR #163

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-CONNIE DUNGS/AUTOMATICS 10"

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WINTER-SPRING 1996

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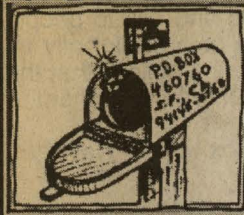


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LP	\$7.50	\$9.00	\$12.00
CD	\$9.00	\$10.00	\$13.00

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Dear MRR,
A quick question about using Under The Volcano to print Book Your Own

Fuckin' Life #6. The address you give for sending listings is the same as the address for UTV zine, so I assume they are one and the same. But isn't UTV a little corporate for your tastes? I know that getting the thing printed is your first priority and everything, but still, UTV has taken paid ads from Interscope (Rocket From The Crypt), Earache (Cathedral), Virgin (Joy Division covers comp.), and Atlantic (Civ). They also have run post-sell-out interviews with Bad Religion, Cop Shoot Cop and others. For all the good they would do by printing the magazine, they're not the ones to turn to. It's a shame that no real DIY groups have come forward with the will and the resources to publish this, but I'd rather see no magazine at all than see it printed by UTV.

On a completely unrelated note, I'm sure that the Enemy Soil interview in the December issue was good, but I couldn't fucking read it!!! Whoever laid out that interview needs a good talking to. Creative layouts are OK, I guess, but reading an article shouldn't require so much effort. And they're totally wrong about the DC scene. Yes, the emo scene sucks, but emo sucks, so that's OK. If they'd come out to Asylum or the Black Cat for a real punk show once in a while, they'd see the real scene. I can't remember them playing in DC at all in the past year. Besides, the fuckers live in Reston, which is hardly DC. In fact, it's way out in the fuckin' country. I'd say they're hardly qualified to comment on a scene they're not involved in. So fuck 'em. Anyway, if you could explain the UTV, I'd be grateful. I don't want to seem like I'm pointing fingers or making accusations, I was just wondering what was up with that. Thanks a lot.
Andrew Control/ 3024 N. Quincy St./ Arlington, VA 22207

MRR,
B I really hate the fact that the first letter I'm writing is going to be a complaint, as I feel MRR is one of the greatest outlets for authentic punk music and ideas. So I should first say that despite the complaints that follow, I fully support MRR.

Now for the shit-slinging... A number of things related to MRR have pissed me off lately.

First: I have advertised in it for about half a year, more or less, and

have yet to receive a single "advertiser's copy." (Also, with every ad I've sent for the past 4 issues, I've enclosed a note reminding you of this.) That wouldn't normally be such a problem, but finding copies around this area is sometimes a chore - sometimes a 45 minute drive.

Second: Jonathan Floyd's review of my release (in # 164) was highly inaccurate. First he said he knows all 30 bands on the CD, yet he then says that "hardly any of the songs are unreleased." Surely both statements are wrong. Out of 30 songs, 20 are unreleased; of the ten previously released songs, two of them are way out of print. So, basically only 8 songs are available elsewhere. (Here's the breakdown- Unreleased versions: The Automatics, Boris The Sprinkler, The Connie Dungs, Donuts N Glory, FYP, The Groovie Ghoulies, Hickey, Lunkhead, The McRackins, Moral Crux, The Mushuganas, The Nimrods, The Parasites, The Potatomen, The Roswells, Sidecar, Squirtgun, Teen Idols, The Unknown, and Wynona Ryders; Previously released versions: All You Can Eat, Discount, The Durfs, Fat Day [out of print], The Gain, Gus, The Nobodys, Rhythm Collision [out of print], The Showcase Showdown, and The Twerps.) If he truly knew all the bands, he would know that, I think. Consequently, there is a major inaccuracy in this review, and some people may not pick up a copy and be exposed to some great bands (... and help me pay off my fuckin' phone bill).

Sorry for being a whiner and all, but I thought I'd call these things to your attention.
Ben Interbang/ 620 W. Spruce St./ Ravenna, OH 44266

PS: Compliments to you on rejecting Kung Fu's ads in the recognition of the fact that the label and it's owners, the Vandals, are corporate fuck-holes out to rape every "punk" consumer they can get their hands on.

Dear Ben,
A note of information: we only send out "advertiser copies" to people that run ads automatically every single month. Otherwise, it would be a very costly and time-consuming endeavor. If you, or any other advertiser, wants to make such an arrangement, just give a call and we can work out the details. Thanks, Tim

Dear MRR (Tim),
C Okay fine cover prices go up. I think we all can accept that. The thing I can't accept is trying to lay the blame on stores. Paper cost, lack of advertising, increase in staff cost are all good reasons why a little bump in cover price happens. Grumpy distros and shitty stores don't make it! Our store, Pirate Cat Records, has never had a problem with your cover price. When

the price was two bucks we felt that was fair. You made a little, the distros made a little and we made a little. Jack'n it to three bucks is too much! This store isn't making any more money off the new cover price. Our cost went up with the cover increase. So who is making that extra buck? Well it's either the distros or you, and I never thought of MRR as money grubbers. Okay, so what are we gonna do about it? Well we are marking MRR down to \$2.50, that's about cost plus shipping. Can you believe it we're not gonna make any money! It's almost like this was the punk scene or something.

Dan, Mike + Mike/ Pirate Cat Records/ San Jose, CA

P.S. Sorry for the printing. We had to hock our printer so we could afford to stock MRR.... Just kidding!

Hi Guys,
You got me pretty confused. I dunno, I was told by Mordam that the situation was as described, and I have no reason to doubt that. I heard that UPS is raising their rates a fucking gain on Feb 1. Also, I'm assuming that with the dollar increase, it gets split among the distributors, the stores, and MRR. If you can afford to sell the zine at \$2.50, I guess you're forgoing your share of the increase, which is pretty fucking cool if you can afford that. And as I said earlier, if MRR makes more than it needs from this, we'll lower ad rates to compensate for that. Tim

Dear MRR and readers,
J Over the past issues, there's been a lot of letters from people being ripped-off by some so-called "distributors". Especially if you live overseas like me and you're ordering stuff to America. Well, I guess I'm one of those poor bastards still waiting for my stuff to arrive. My story was I believed this big distro hoping to avoid the rip-off merchants and I thought I can trust it. Lies! Their ad says, "Fast, reliable and cheap", all I say from what happened to me is that's not true. Let me put it this way, I've waited for a year now (by the time you read this). They never reply to your faxes and it cost me three times the amount of the CDs just calling and faxing them about my order. It was a couple months back that they sent it away last July 96. It's 1997 already, I'm still waiting for my order to arrive.

The funny thing about it, the distro said it's out of their responsibilities if the parcel is lost/stolen after they mailed it. But that's a lot of crap! I dunno what you think but I worked bloody hard to earn that money. Why should we suffer, it's not our fault? Why are we getting treated this way just because we're from over-



seas and we can't do anything? Is it you're there, we're here type? Aren't we a priority like the rest? I've been ordering stuffs for 8 yrs. now,

never in that period that a parcel didn't arrived. I want some explanation.

About the ads, I guessed you guys got no control of censoring it. But how can we deal with it? There's a lot of people out there complaining about the con men putting ads. Is it fair to say that you're taking a gamble if you answered an ad and send the money? Can't you trust people anymore? Don't get me wrong I met some cool people answering your ads. To all the bastards who ripped me off, see you in hell!!

Feel free to write/comment, it's a free world. Thanks for your time. Sincerely!

Eric Conception/ P.O.Box 2482/ North Parramatta, NSW 2151/ Australia, Earth

Dear MRnR,

We at the ARA chapter on the east coast would like to thank you and praise you on your stand and we join with you for exposing an ignorant bonehead trend coming out of the Long Island area. It seems that every five years there's a new jack breed of Nazi w.p. bonehead bands popping out of the bloom. Ignorant reject bands like Battle Cry and their Nazi sidekick partners Bottom of the Barrel think that they are the new Skrewdrivers of the 90's. And what is sad is that their self-hating and confused lead singer Gerrard of Bottom of the Barrel is African American and is going all over the east coast preaching Skrewdriver and Skullhead Nazi ideology on how they're going to purify the N.Y. scene by getting rid of us Jew punks. (Getting rid of us Jew punks?!?) Now let's wait one second and get one thing straight to the boneheads in Battle Cry and Gerrard of Bottom of the Barrel who should know better. Because in WWII the Nazis would have exterminated you just as they did to my family because you yourselves would not be considered *pure* so be careful what you practice and what you preach because those who deem to repeat the past will be doomed by the past.

Because good always conquers over evil, Punk Core Records and Helen of Oi should be ashamed of themselves. These two Nazi bone head bands from L.I. who are nothing but trouble and are sending true punk oi fans the wrong message that it is OK to listen to and buy this hateful pro-Nazi crap and it's not OK. So true punk oi fans beware. Don't

buy their *records* or support their *shows*. Jean Cohen/ Anti Racist Action!



TK Getzgo,

I just wanted to drop you a note and say how much I enjoy your column. I was in the Army about 10 years ago and realized many of the same things that you are talking about. I had signed up on a whim one day while I was at school enjoying myself. I got the feeling that I was going nowhere and inside of a 1/2 hour went to the recruiter and signed up. I didn't even think about what I was doing in the long run. I just figured that doing something was better than not doing anything. Big mistake. Those dickhead drill sergeants started screaming at us the second we got off the plane in South Carolina. It was like a bad version of *Stripes*. They totally try to smash any kind of original thought or intelligence out of you.

Some people couldn't deal with the stress level and killed themselves during basic training. I actually got to see one of them seconds after they did it. He just took an M-16 with one round in it, put it in his mouth and pulled the trigger. What a waste. And very messy. Nevertheless I quickly learned what they wanted to see and hear and tried to be as anonymous as possible. Someone once said to not be first, not be last and never volunteer. I memorized that particular phrase and it served me well.

As soon as basic training was over we were shipped off to A.I.T. down at Fort Gordon, Georgia. This was different. We actually had time off to do what ever we wanted. Interesting. What most of the other people spent their time doing was getting drunk and chasing hookers. Me being Straight Edge, mostly what I did was read fanzines, listen to tapes and skateboarding. Some of my fellow soldiers just couldn't understand why someone would want to be Straight Edge by choice. I just couldn't get into that other crap. The funniest thing about it was that the military seemed to push that kind of lifestyle. The PX was just full of beer and liquor for soldiers to buy and consume.

They didn't have a problem with hookers on the base either. Keep them drunk and stupid and unquestioning. But they would bust you if they caught you smoking weed or doing any other drugs. I guess they don't consider alcohol a drug. There is a large problem with alcoholics in the military. Anyway when my time was up, I got out as fast as I could and that was that. I still have my mind and I am still opposed to going to other countries and killing people for financial and political reasons. And I am still Straight Edge. To other people thinking about joining. If you are into that sort of lifestyle, go ahead and do it. But if you like to think for yourself, don't do it. Make sure you think

about it really hard and talk to people who have been in or are currently in. Don't even believe the bullshit that the recruiters will lay on you. Tell them to fuck off. Sincerely,
Eric Fortner/ PO Box 55603/ Hayward, CA 94545



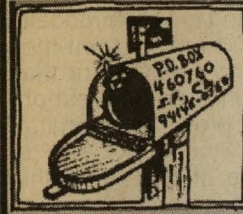
Dear Ben Marx and anyone else,

I'm writing in regards to Ben's letter in MRR #163. Ben, your so full of shit I can smell you all the way from here in Lincoln, Nebraska. In your letter you criticize "punks" who have supposedly had no hardships in their lives. Stating that these people cannot be real "punks," and that they are hurting the scene from inside. That's total bullshit. Is contributing to the scene bad?

You are as bad as the worst white supremacist or elitist who believes that only white people are good, and all minorities are bad. If someone has had a background where they were an "alternanerd" or whatever, like you Ben, and they want to change, so be it. You did. You said that you tried to "fit in" but were never accepted. Now that you're a supposed "punk" you are acting just like the people who never accepted you. Your ignorance stems from very vain beliefs. What you've said totally contradicts the true meaning of being a punk.

Punk is doing whatever the fuck you want to do however the fuck you want to do it. If people are doing zines, going to shows, playing in bands, they are helping the scene. Why condemn someone who is keeping their scene you "supposedly" reside in alive. I honestly don't know what your contributions to the scene are but I'm sure you can do better than criticizing people who actually do something for punk rock. Just because someone grows up in a middle class working family who hasn't had many hardships doesn't mean they cannot be a productive member of the "punk" community. I would honestly like to hear what you've done for punk rock. You said yourself that you've only been into punk for "a couple of years," but all your life you've been a "punk on the inside." Whatever. Who are you to say who can be "punk" and whatnot. So what if someone finds out about a band through the thank you's of a Rancid CD. They're just being introduced into some damn good music they wouldn't otherwise know about. Maybe they will eventually be led away from the "mainstream punk." Not everyone has an Exploited record fall into their crib. You've got to start somewhere.

Anyone who wants to respond write to the address below. Thanks.
Josh/ 1201 Campfire Circle/ Lincoln, NE 68512



h MRR/
Hollie
Rocka/
Shane
White/
Nick Fitt/Tim Yo,

I had always been of the opinion that those who wrote letters to MRR concerning 'zine reviews were to punk rock what sports card collectors are to pro-sports... (pathetic fuckin' geeks). Now, thanks to a (no doubt overworked) volunteer at MRR HQ, I've got to swallow my stupid pride and write...

We'd like to thank Hollie Rocka from the very bottom of our black leather hearts for such a positive review. We really couldn't have asked for much better. The only problem was, (and this will come as no surprise as the letters in MRR are so often written entirely around this very phrase), you got the address wrong. It's 375, (as opposed to 357), Bronson Ave, Ottawa, Ontario, Canada, K1R 6J4.

On a different note, I'd like to enquire as to why you continue to let Shane White write record reviews. As a "musician" and "songwriter", I think Shane is fuckin' great, but when it comes to writing reviews, the guy seems more concerned with antagonizing the "macho garage guys" and "hotrod punks". Just tell us what ya think about the fuckin' piece of wax Shane, nobody cares who was sucking yer dick last night.

I'd also like to add that Nick Fitt is representative of exactly what is *wrong* with high school punks. Ya think ya know it all, don'tcha ya little brat? And yer column in MRR #163 is the icing on the cake. Ya get a little hassle from the high school principal and Mommy 'n' Daddy are on the phone with their lawyer as quick as scabies on a crust punk. How is that cool Nick? It's exactly what one of the spoiled, rich maggots you so detest would've done in the same situation! But I suppose it makes sense... Why do something yerself when Mommy or Daddy can do it for you? Get a spine kid.

Last, but not least, thanks to Tim Yo, Bruce Roehrs and Lali Donovan. You're among the few at MRR whose record reviews I trust. You cats know the score. Later,

Butch Catholic/ 375 Bronson Ave./ Ottawa, Ontario/ K1R 6J4/ Canada

P.S.: I hope yer treatments are goin' well, Timmy!

Mr. Owens,
Hi, my name is Brian Schutzer. I'm 18 years old and already too unhappy about the way "things" are. I just got the

November issue of MRR. I read your interview with Matt and Neil and I suddenly got very excited. I go to school at William Paterson College, which is real close to Paterson.

I've known about anarchism and such ideologies for a while, but just recently I have taken it upon myself to learn more. The more I learn, the more stories I hear, the more outraged I get. I've decided it's time for me to get involved. This is something I really believe in. I've been into punk/hardcore for a while now and lately I haven't seen any real ideas being spread.

I'm not talking about going around drawing @ all over the place. I want to get involved with the real anarchism. Not the commercial punk-rock trademark it has become. That's why I was excited to hear about something right in my backyard. Paterson is not really the greatest area. I don't think it would be smart for me to roam around looking for these places. I'm writing to you to see if you can offer me some advice on how I can get involved. What groups should I see, which should I try to stay away from?

And most important - what's here? Also, I was wondering if you could get me in touch with Matt and Neal somehow. If you could give me their address, phone number, or if you could somehow give them my address. My motives are sincere. I see anarchism, socialism, etc. as serious political alternatives to our crappy existing systems. I don't just want to sit around and watch. I want to be involved. I'm not hoping to change the world. I just want to be part of something I believe in. Thank you.

Brian Schutzer/ 1111 River Rd. Apt. B9/ Edgewater, N.J. 07020 or bschutz@frontier.wilpaterson.edu

Dear George Crabb (no typos here),

More like George the Elitist Clump of Diarrhea. Fuck you very much, you with your bad ass band, wearing your bad ass "punk rock" clothes. So now that you're Mr. Punk-As-Fuck, that gives you the right to determine what is and isn't punk. Take your narrow-minded conformities and shove 'em up your scabie-itching ass. I could get on you about listening to Iron Maiden: "Metal sucks, you're just sooo un-punk!" but fuck that. I like punk, but I also like oldies and ska.

How's that for un-punk? Well, eat me. Punk is about not fitting in (this has almost become a cliché already), so why should punks have to conform so that they can fit in with the misfits. In my opinion, punk is more about an attitude, to hell with the 'right' image. Just fuck the system that has fucked us and unite. What would it be like if every punk wore a leather jacket and loved the Ramones?

Pretty shit-ass boring. Just a bunch of fucking robots, having to wonder if they're 'punk' enough to 'fit in.' Fitting in? What the hell? Whatever happened to acceptance? I doubt getting a mohawk will increase my punkability. When I wear a shirt, I don't wear it because it looks real punk, I wear it because I feel like it. I don't give a square piss if someone hates my shirt, be it Bob Dole or be it Tim Armstrong. And as to going swimming at a pool party, "fuck that nonsense"? Fuck you! If you feel like it, what the hell? Swim and piss all you want as long as it's not your pool.

If your bassist is just too much of a punk misfit to you, then why is he in your band? So you can rag on him about what he wears and scorn the unpunkness of him? Hate to be in your band. Once again, fuck you for not wanting to be seen with him. Be grateful you're not walking down the street with Rush Limbaugh. Do you think that by making references to the standards of punk that you are really impressing anyone by how punk you are? Now *that* just goes to show how punk you are. My pet rock is punker than you.

In other words, *who cares about appearance?* It is impossible to determine how punk a person is by what they wear, or as to whether or not they go swimming at a fucking pool party. So don't say someone is wearing an unpunk outfit, because who are you to judge? Just say it's shitty, but remember that what you wear doesn't make you any better or any worse than someone else. If it does, then you might as well genuflect at the feet of some corporate putz just because he wears an Armani suit. *Peace, unity, and anarchy,*
Kim
kimberly@koa.iolani.honolulu.hi.us
(write back, and i will respond)

George Tabb Responds:
Kimberly. Hehe. A chick. Cool. Chicks are cool. I like chicks. Do you have big knockers? Maybe we could, hehe, score. Get it on. Come to Georgie. Oh, I see you are in Hawaii. Do you wear a grass skirt?

Grass skirts are cool. Hehe. Cool. Do you hula-hula dance? That's cool. I dig chicks who hula-hula dance. Oh, and as for your letter, we can just ignore that. Not having a sense of humor can be overlooked as long as you let me score. That'd be cool. Hehe.

And as for what is and isn't punk, scoring is punk. You sound so punk rock that you could be a dictator. (hehe, he said dick). Cool. Um, no, really, anyway, boobs, bellies, and bongos aside, your letter is really stupid.

Obviously you can't see irony when it stares you in the face. Or chest. I'm not gonna sit here and define punk,



I'm just gonna say that I'm from New York, I got big sneakers, and U.S. pins on my jacket, and hey, I can laugh at myself. Hopefully you will learn to do the same. I mean no harm to anyone, and I am just having fun. I wish you the same. Oh, and as far as worshiping Armani suits, I prefer Prada or Calvin Klein. But you should read my column in Details for more about that.

Dear Mr. Nick Fitt,
In response to your column in the July '96 issue - I am not understanding your train of thought. That's just fine that you don't like the Sex Pistols, that is your opinion. But to say "A lot of kids actually think the Sex Pistols had something to say. A lot of kids wear Kurt Cobain t-shirts too, and I pay as much respect to their level of intelligence." I don't mean to be anal and take everything you write too seriously, but that is just a stupid fucking statement. I am not understanding the relationship between kids wearing Kurt Cobain shirts and what their level of intelligence might be.

Not everyone in the world is as "punk rock" as you are Mr. Nick Fitt. And maybe kids actually like Kurt Cobain - does that make their level of intelligence lower than yours? You are contradicting yourself writing sarcastically about "shopping mall revolutionaries who are into punk rock these days" and the punk's not dead t-shirts you can buy at the mall, yet not respecting kids who simply wear certain t-shirts? So would you prefer them to also wear the punk's not dead t-shirts? Make up your mind -

Anyway, what is more punk rock, wearing something you like, not being ashamed of it or giving a fuck, or checking to see if it is "punk rock" acceptable? I think you should check your own level of intelligence before you evaluate others.

Natacha Christopherson/6900 S.W. 126 Terr./ Miami, FL 33156



Dear Nick Fitt,
Just a couple of things to consider.

1.) Relax. Don't be complacent. Just relax.

2.) If you've got a beef with Jim Martin and you want to slag him in your end notes, then slag him, not his band. He signed his letter "Jim Martin", not "Broken". I've known Jim for some time. We're not blood brothers, just friendly. And he's a stand up guy. Maybe this little conflict is a bit inflated?

3.) If you won't book Broken 'cause they're a "shitty metal band" (they're not) then book The Baltimore Foot Stompers. Think early Slapshot without the stupidity. And they've got ex-members of Malachi Crunch, The Pist, and MDC. That'll look cool on flyers.

4.) If you're still involved when you reach your late 20's or early 30's (the reported "twilight years" of punks) I hope you'll see, that even with the bumps and glitches, high school is cake.

5.) Man, if I had lawyers to turn to when I ran into problems with goose-stepping authority figures....

Gobs of love,
Craig Gilbert/ 1690 Litchfield Tpk. Apt. 2/ Woodbridge, CT 06525



Dear Mel C./ MRR,

Re: your column in MRR #163 worrying about whether MRR should review records containing religious references is of such minor importance, it's not funny. First and foremost, I like to know how a particular album *sounds*, rather than be subject to a reviewers personal politics.

Hey, it's great to mention "by the way, Band Z is pro-choice" or "this band supports drinking to the point of bodily harm." But don't forget the music: is it original? Is it hackneyed? Does it stir the soul? Really, couldn't the time and energy spent on this subject be directed to doing something worthwhile, especially during the Christmas season when so many get lost in the shuffle, the poor, the elderly, the sick, the homeless, etc. in our own consumer society's pursuit of all the trappings of an ideal holiday?

After all, if you're going to express displeasure over the general presence of the holiday, you might as well do something about it. Look outside yourself, beyond your outrage over ads proclaiming that "store X is open til midnight for all your Christmas needs" or parents paying money they don't have for this season's "hot" toys for their children. Go to work at a soup kitchen. Help Habitat For Humanity one day or a week. Have a conversation with the old lady who lives downstairs from you. Turn a kid just getting into punk onto your favorite album. Whatever. The virtues of selflessness, unconditional acceptance of others, + concern for one's community seem to have gotten buried under today's favor of a me-first, instant gratification-oriented culture.

These ideals, or virtues, or whatever you wish to call them, are part of the foundations of my religion as well as the punk community. Personally, I have been struggling with my religious identity since I got into punk back in high school, because of the many glaring oppositions between the two camps. Neither likes the other much; I feel like I'm developing a

split personality, trying to accommodate one then the other. I am far from that model self-sacrificing Christian or that ideal community-concerned protest-organizing punk but I profess an admiration for both.

The response of George of the Halfings to your original review of the single is typical: "Hey, man, I'm not even religious." As if it was a crime to believe in something beyond our sad little world.

Thanks for your time and take care!

Liz/ 213 E. Chestnut St./ Apt. 4/ Lancaster, PA 17602

Dear Liz,

The poor, the elderly, etc. get looked over every day, not just late December. In fact I bet more people volunteer at soup kitchens, etc. around Christmas and Thanksgiving then say fuck it the rest of the year.

Secondly I'm grateful for the good works many (but far from most) Christians have done, but why do you need a looming authority figure to recognize the suffering of others? (Check Propagandhi's "Less Talk" LP for a good rant on this.)

Thirdly, I'm not expert but I'd say "selflessness" and "unconditional acceptance of others" are NOT foundations of the punk community. Some punks are interested in improving the state of society, but more out of empathy for others screwed by the system than a desire to please higher powers which control their fate.

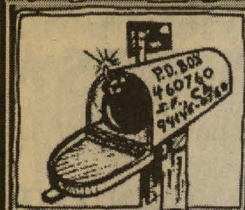
Fourth, I wouldn't say it's a "crime" to long for something other than this world/life we've got, but I would call it "escapism." I'm not opposed to that, but to dress it up as a plan for the future is a little delusional. Finally, I'm not surprised you're going crazy trying to identify with Christianity and punk, but hopefully you can take the best from both and end up with something good. But for me, I'll stay on the side of the False Prophets: "Fuck all religions, put yourself to the test!" Take care and thanks for writing. Jeff M.

Dear MRR:

I'm the bassist/songwriter in Pinheads, a Chicago-based punk band. This letter is in regard to Smelly Mustapha's review of the Pinheads CD in issue #161, particularly about the below excerpt from it...

"Pinheads fall into that funny, humorous, tongue-in-chick punk rock category...here's a band that just wants to have fun, no special mission, no politics, just good rock'n'licks and traditional funny punk tunage."

I did a quick once over and 9 out of the 31 songs on the CD (almost a third of them) are, in our opinion and by our intent, overtly about politics. The sub-



jects of these range from the bullshit of forfeiture, becoming an expatriate because our government sucks, corporations and the fucking rich,

the Luddites and destroying our social institutions, civil rights and the war on drugs, and war itself.

Another third of the songs are about stuff like self-degradation, substance use, socialization, and harmful breast implants.

I guess these things are just considered "tongue in chick" funny stuff by Smelly. Admittedly, about a third of the CD's songs are funny songs with no particular message. These are songs about our favorite sandwich, our weird friends, ourselves, and cloning Tony Lommi's fingertips. That's because we believe in and like humor in music. Nonetheless, only a third of the songs on the CD match Smelly's description of it. Before allowing your reviewers to make sweeping (and somewhat negative) generalizations about a band's release, you should at least ask them to take the time to listen to their music and read the fucking lyrics.

The second issue we have with the review is Smelly's comment that "this would have been great to see the hate mail if they had been smart enough to include a return address on the CD." This statement indicates three things to me: 1) Smelly realizes his (mis)statements about the band could generate dislike for us among MRR readers, 2) he likes to slag people for being dumb, and 3) he never gave more than a cursory glance at the lyric sheets because our address is right on the last page of them.

For those MRR readers who may still (or suddenly) feel compelled to send us hate mail, here's our address: Pinheads / Spliff Records/ PO BOX 64568/ Chicago, IL 60664-0568. You can also contact us (and download free full-length songs from the CD) at our website.

Fuck the law, Paul

O MRR, I seldom write to complain about record reviews but your review of Crucifix's "The Rise and Fall 1981/82/88" CD is so out of whack I had to comment on it. The reviewer says this CD is true to the original sound quality. Is he completely deaf? This CD is a bootleg off scratchy records and is hardly true to the original sound. Anyone with an ear can certainly hear all the snaps, crackles, and pops. Plus, the sound quality is a mess. It sounds way too harsh and grating. Usually I would

not complain about this sort of thing, but Crucifix has created some of the greatest American music and deserves better. One of the members of the band should put out this music from the master tapes so everyone can hear just how great this music is.

Willie Luncheonette/ 338 E 11th St. Apt 1E/ NY, NY 10003

Dear MRR,



I really liked George's column in the November issue (#162), the one about those assholes who beat him up in elementary school. As usual, George is great at recounting every detail. His story displayed a humanness, and reality that many of us faced when we were young, showing that there are more similarities between us than differences. The recollection made me angry and almost made me cry. It reminded me of how my life was a *living hell* when I was in middle school (about 12 or 13).

I was relentlessly terrorized by these two assholes, Tim Engle and Gerry Heaton, for an entire year. They bullied me from class to class, while we were in class... anywhere they had the chance.... even lunch (which I thought would be my safe haven). Taunting me, teasing me, with hateful, cruel comments. Their usual teasing consisted of calling me "fat", and "cow", and ugly. (Of which, I was never fat, or even remotely overweight, most likely could have been categorized as "average", and I really didn't think I was ugly either. . . all of which, to some extent have had lasting effects on my self esteem). The teachers did nothing about it, they weren't even aware of the situation, until a couple of them noticed I was crying after class. I never wanted to tell on my verbal abusers for fear of the hassles escalating into something worse. Most of the time I tried to ignore them... but I could only do that for so long.

Sometimes I threw nasty, biting comments back at them which only made them laugh and continue to make fun of me, but I felt a bit of satisfaction because I was tougher than they thought. At times I just wanted to flatten both of them with one punch. But deep down I knew I was better than them. I didn't want to lower myself to their level. I defended myself, to the best of my ability.... I just wish I had a housekeeper like Attie to beat the shit out of my two tormentors. I just wanted to say thanks George for writing that column. See you soon. Oh yeah, and George, shut up fuck you.

Lisa Alcock/ 2443 N. Murray Apt. 108/ Milwaukee, WI 53211/ (414) 964-7419

Lisa,

Hey, even if you were fat, would that make what these guys did all right?

No. Our society has an obsession with people being thin, especially females. It would have been cool if you had a rad fat housekeeper to put them in their place! And also to demonstrate that it's dumb to think "fat" is an insult. Jeff M.

John:



My letter is in regards to the letter you wrote which was printed in MRR #164. Since no one on the MRR staff decided to print a response, I would like to talk about some of the things you had to say.

Your letter is filled with many contradictions, and I am only going to point out a few of your faults. Actually, I think most of what you had to say speaks for itself as far as lack of knowledge. Most obvious is that Larry Livermore is no longer a part of the MRR staff, although apparently to you he is the coolest one on the staff. To paraphrase from your letter, you said that MRR must be making money because it's a well-known fanzine which is read both in the U.S. and in foreign countries. In no way is this a logical argument. Have you ever checked out the annual budget report printed in MRR? They certainly are not raking in a huge profit. Did you also notice that the cost of MRR stayed at \$2.00 for such a long time? Over the eight year period since the last MRR price increase, everything from gas to CD prices have skyrocketed. More importantly, you have brought up the touchy subject of selling out, but I don't think you have defended your stance well at all. As far as the issue of selling out, you don't seem to be too clear on it. Take a look at the term "sell out." Literally, the term deals with money. When a band begins changing its sound or sacrificing its values for the sole purpose of making more money, they have by definition sold out. However, you go on in your letter to state that punk has changed now and, "It's all about money."

Everything is about money." Whether you want to call a band sell outs or not, at some point you have to realize that you are being taken for a sucker. Certainly if bands are offered the opportunity to sign to a major label or record a video for MTV, they have every right to do so. But as a fan, I have the same right to refuse to support a band because of it for my own reasons. Punk is not a set of rules, but it is always a good idea to use some judgment rather than accept everything a band decides to do without stopping to think about their decision. I think that you especially could benefit from some thought the next time you feel like writing a mistake-filled and pointless letter.

Jason Florin/ 1505 Tulane Dr./ Naperville, IL 60565

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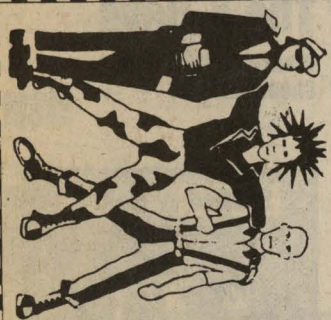
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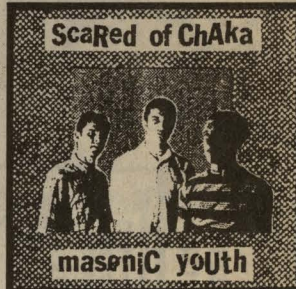


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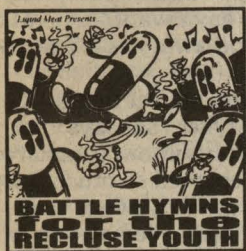
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Moreover, the Vision One and the Same CD has been sent out and will be available very, very soon. (The 7"s are running low but we still have some left.)

Violent Society are recording a new full length this month and we are preparing to make thier Rise of Punk... 10" available on CD. (Yes, the 10"s are still available.)

News???

Hopefully soon we'll have the John Henry 7" out (ex-Token Entry) and the Submachine anthology CD (if the parties involved would send us the artwork!) The next two split 7"s on the Discipline... series will include Violent Society/Suspects and C.R./Milhouse, slated for Feb & March. There will also be a new Serpico 7" entitled I'm Not Dead, which will be available on March 1.

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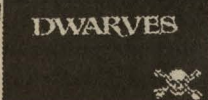


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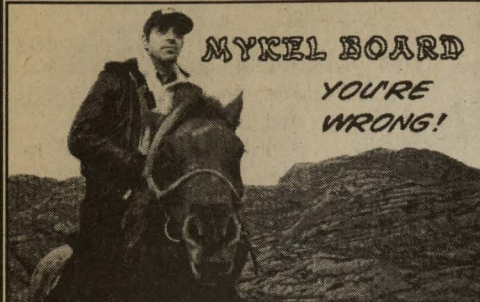
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MYKEL BOARD

YOU'RE
WRONG!

Thesis: England: summer 1970. I walk down Camden High Street, looking for the Solidarity Bookshop. Of to the side, four tall and skinny guys lean against a wood fence. Tattered *Vote For Guy Fawkes* posters cover that fence.

A fifth guy, shorter than the others, stands facing them. He makes a "big tits" gesture with both hands. They're completely oblivious to anything other than their conversation.

The five have identical hair. Greased black pompadours, piled high in the front, slicked back to a square-cut Duck's Ass. They wear black leather jackets and jeans tighter than a prepubescent asshole. On their feet are tight pointed boots. The points curled up.

The little guy rises on his toes, then lowers himself, moving his hands wildly. The others smile at him. As he listens, the tallest of them reaches into his back pocket and removes a comb. He runs it through this hair, leaving it exactly the same.

It's hard not to stare. Here I am, long hair, Zappaesque beard, bell-bottoms, platform shoes, looking like every other kid on the street. Here they are, five Elvis Presleys. Don't they get it? The fifties are over. So are the sixties. It's the seventies now—what's the matter with them?

In the bookstore, a plump man with stringy black hair and a footlong beard paces behind the counter. He's the only one there.

"Welcome, brother" he says when I walk in.

"Power to the people." I answer. "You got anything by Murray Bukchin?"

He shows me the section and I pick out a few books.

"You a Yank?" he asks.

"Yeah, but hell no, I won't go." I answer.

He nods gravely.

"What's with those funny guys outside?" I ask. "The ones with the greasy hair and twinkle toes."

He laughs. "They're Teddy Boys." He says. "They never left the fifties."

"But they can't be much older than me." I reply. "They'd hardly remember the fifties."

"That's the point," he says, "They

weren't around during the REAL fifties. Now, in their minds, they can make it any way they want. Mostly, they just make it up."

"Don't they know the world has changed?" I say, "How can they live suspended in time like that?"

"To them," he answers, "only OTHER people's time changes. And even then, they resent those others... traitors to rock'n'roll or something."

"But what about hippies, yuppies and psychedelic? What about funk, glitter, Alice Cooper?"

"They say all that stuff is just a fad. Something that comes and goes and has no value. They know it's there, but don't care. They're trapped in a time and think it's the only time there is."

I leave the store feeling sorry for the Teddy Boys. Don't they know there's a revolution coming? The world is going to change. It'll be dope, guns, fucking in the street and MC5! Where will they be when all this happens?

Antithesis: New York: summer 1996. NAKED AGGRESSION is playing with BLANKS 77 at The Wetlands. It's a hot day, one of the last of summer. I'm with my pal Marilyn. It's just after my return trip from Mongolia.

Perry Masco, now in ICU used to be in one of my short-lived bands, THEROLLING STONES. (I picked the name because I thought it would get a lot of people into the clubs.) If you have a copy of the ARTLESS, *Boy With A Cunt* album, she's the girl on the cover. Her brother Keith, owns Radical Records, BLANKS 77's label.

This round-about connection should be enough to get me on the guestlist. Marilyn will have to pay, I guess. How far can you get on someone's brother.

At the door, after being frisked, I speak to the young ticket-taker.

"I'm on the BLANKS 77 list," I say.

"Sorry," says the guy, like *sure* he's sorry. "BLANKS 77 isn't here yet, so I don't have a guestlist."

"I know the president of the record company." I tell him.

"Well, la de da!" he says, "You get three points for that... and I get seven dollars."

"Look," I say, "could you just tell him that Mykel Board is here and can't get in." His face freezes. He looks up at me. A big grin spreads his lips showing his perfectly white teeth.

"You're Mykel Board?" he asks.

I nod with all the modesty I can muster at the moment.

"You're great!" he says.

I try to force an embarrassed blush into my face.

"Yes," he continues, "you wrote the liner notes to my favorite GG Allin album!"

Any fan of GG's is a fan of mine."

Great. Known for my liner notes! Ah the consequences of fame—GG's not mine. But it gets us in free.

We're early. I try to find N.A.'s Kristen, who I met two years ago in Beloit Wisconsin.

Inside, Marilyn and I are amazed. Mohawks, studs, hair more colors than a homo flag. It's the streets of London in 1976... in New York in 1996. A lot has happened (again) since I left for Mongolia.

Kristen stands at the bar. She orders something brown from the bartender. I walk over to her. A bit dishevelled, faint black circles hang loosely under her eyes.

"Kristen!" I say, tapping her on the shoulder. She doesn't recognize me.

"Whadaya want?" she asks, brushing my hand away, as if I were trying to pick her up.

"It's me, Mykel Board." I tell her.

"Oh Mykel," she says, "sorry, I didn't recognize you without your hat on. I didn't know you showed so much scalp."

"My, aren't we testy today?" I say.

"I'm sorry. We had van trouble and haven't slept in 36 hours."

"Want a *Mini Thin*?" I offer.

"Naw, I'll just drink Jolt."

We talk about old times, and what it's like playing on no sleep. This is the first time she's ever done it. Me, I'm an old hand at it, having suffered through many nights in German SLAYER-loving communes.

"I gotta go on now," she says, excusing herself, "I'm on in ten minutes."

So Marilyn and I settle ourselves behind the leather and spikes. NAKED AGGRESSION takes the stage. Kristen takes the microphone.

"Let's pogo!" shouts someone from the crowd.

Kristen has other things on her mind.

"Somewhere a mother and baby are lying, dying on the street," she says. "Somewhere someone else in this country is going to jail for reading or speaking. Somewhere a woman is being raped. And what are you doing? Arguing over what record label a band is signed to."

Then they began the first song.

Synthesis: Punk rockers are the Teddy Boys of the 90s.

Hey buckaroos... Wake up! Punk is not important in the world. Punk is not a movement. It's not "your life" except as much as those combs and pompadours are the lives of those Teddy Boys.

Punk is fashion. Piercings, dreads and dirt on one side, big shorts t-shirts and shaved heads on another, leather jackets and big sneakers on a third.

To many, punk is all-consuming. It's the world. It's the future. Looked at from the outside, it's a joke. It's stupid nostalgia

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for a time past, a time not even lived-in by most of its members. The Mohawks of '96 were barely fetal for the Mohawks of '77. They're making up their own version of the past— and living in it. That's fine if they're having fun, but wrong if they think it's more than that.

Well, it could be more. It could be a job. If you've got to work, isn't it better to have fun at the same time? Isn't it better than doing something completely unpleasant for people you don't like? As in any other business, there are people who operate punk businesses with consideration, independence, and principles. There are others who don't. Also as in other businesses, some make money. Others don't.

Punk rock is music, or rather musics. It's musicians, zines, labels, shows, fashion. There's no high committee, no rule-book (MRR notwithstanding), no final arbiter of what's punk and not. Like being a Trekkie, you're a punk if you say you are. GREEN DAY is punk. SKREWDRIVER is (was) punk.

If punks are Teddy Boys, what do they WANT to be? How do they act that shows what's really under that mohawk? There's an easy answer to that one. They want to be Communists.

It's the early 1940s, before even I was born. In a Manhattan basement, four dozen men gather. A single bulb hangs on a wire from the middle of ceiling. The only furniture is a desk at one end of the room, and five rows of folding metal chairs.

Behind the desk stands a tall thin young man. He wears overalls, a plaid shirt, and a newsboy-style cap. He pushes his round wire rimmed glasses to a place higher on his long nose. Then he speaks.

"Comrades," he says, "these are grave times. There are those among us who would compromise. There are those who would waver from the path laid down by our great teachers Marx and Lenin. It is not ignorance, that makes these traitors waver. We have educated them in the ways of *Das Capital*..."

In the back of the room, a small man begins to sweat. He unbuttons the long tweed coat he's wearing. It doesn't help. Tiny droplets on his face merge and PLOP PLOP PLOP onto his lap.

"One of them is here among us," says the speaker, "daring to join us after criticizing our Soviet friends. He has sold us out, dear comrades. HE..." the speaker points to the man in the back, "has sold us out."

The sweating man grasps the back of the chair in front of him. Slowly pulling himself to his feet, he begins to speak.

"I... I... I did what I believed was right," he says, wiping his forehead with the back of his hand.

A few hisses arise from the audience.

He continues, "The Russian made a mistake by sending millions to Siberia, and forcing starvation on the Ukrainians..."

"Bullshit!" comes a shout from the crowd, "that's propaganda."

"No it's not," says the man in the tweed coat. "I was there. I saw it."

The young chairman in front slams his fist on the desk. "You wrote for *The Times*." He says. "That mouthpiece of imperialism. You wrote for the money. You sold us out— for cash. That's what's important."

The man at the back of the room shakes visibly. Is it fear or anger? His voice is steady though, as he raises it to the crowd.

"I WROTE THE TRUTH!" he shouts. "The money I earned from it does not change the reality."

"Purge!" shouts the man at the desk. "Purge!" rumbles the crowd.

"PURGE! PURGE! PURGE! PURGE!" they shout, stomping the ground in unison.

In the back of the room the man's protests are lost in the roar of the shouting crowd. He stops speaking and stands stone still, is arms folded. In a defiant pose, only the sweat on his face betrays his fear. The chanting continues.

In the middle of the third row, a stocky construction worker stands. He turns toward the man in the back. His pock-marked face filled with hate, he points and shouts. Though the words are lost in the chanting crowd, he remains standing.

One-by-one others stand, turn and face the man in back. The chant begins to change. Another word comes from the background and is gradually absorbed in the chant.

"PURGE! PURGE! PURGE! PEEGE! PEEGE! PEEGE! PEEGE! LEAVE! LEAVE! LEAVE! LEAVE!"

Dozens of clenched fists beat on dozens of chair backs as the crowd works itself into mouth-foaminess. The defiant man in the back of the room is suddenly less defiant. His head droops. His eyes glisten with unreleased tears. Slowly, as if he'd aged fifty years in those few minutes, he totters out the door. He will never return.

Get it? Those who consider themselves true punks purge other punks. Usenet's "alt.punk" is filled with punks questioning the "true punkness" of other punks. They point the fingers like a kiddie KGB.

I've just returned from San Francisco, back-biting totalitarian obsessive capital of the world.

People I had known as friends and friends of each other now hate one another. I couldn't mention one in the other's presence. Political differences became social disruptions. A disagreement was a

spike to the heart.

Friend A said friend B "wasn't punk enough." Instead of shrugging this off—or discussing it—it was WAR. Zine shells lopped over record label walls.

"Sellout!" "Fascist!" "Dictator!" Jesus fuckin' Christ!

If I tossed aside every friend I disagreed with, I'd have only Martin Sprouse left. And WE'd be on shaky ground.

Punk purity and punk politics are as important as Teddy Boy purity and Teddy Boy politics. It's ONLY music, buckaroos. Music, fashion and fun. It has no deeper meaning. And right now, all too much, it looks like it's loosing the fun.

ENDNOTES:

—> *Your government at work dept.*

The following came to me from Alan Kornhauser. It is a transcript of a radio exchange released October 10, 1996 by the Chief of Naval Operations.

Message 1: Please divert your course 15 degrees to the north to avoid a collision.

Message 2: Recommend you divert YOUR course 15 degrees to south to avoid a collision.

Message 1: This is the caption of a US Navy ship. I say again, divert your course.

Message 2: No, I say again, divert YOUR course.

Message 1: THIS IS THE AIRCRAFT CARRIER USS ENTERPRISE. WE ARE A LARGE WARSHIP OF THE US NAVY. DIVERT YOUR COURSE NOW.

Message 2: This is a lighthouse. Your call.

—> Propaganda of the week: I'm not sure whether it's a new push toward truth-in-advertising, or the new girl at the PR agency. Anyway, Colleen (colleen@alaska.net) has an interesting way to promote music.

The press release for a demo by Donna Lebate reads "Please do not operate heavy machinery whilst listening to said ditty... seems the tonal drone is quite effective at soul sedation."

In other words, the song puts you to sleep! Wow! That's sure gonna encourage folks to run right out and buy it.

—> *Where did they buy their mailing list dept.*: I got the following notice from the very straight homo magazine *Out*: "In recognition of your financial and/or volunteer support of the gay and lesbian community, OUT magazine is please to offer you a subscription rate at our guaranteed lowest price."

Support? Do they mean the time I paid \$20 to the Gay Men's Health Center to see if it was the crabs or some other kind of itch?

—> My pal Julien sent me a clipping about something else. This was on the same page and more interesting. Seems in July of '95, Jim Harnsberger, a founder of the San

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Diego "Center for Family Values" was found guilty of owing \$20,000 in child support payments.

The man, who has been married five times, also had a girlfriend. She reported "he said he would cut me up into little pieces and throw me into the ocean and no one would ever know."

—> *Band name of the month dept:* I didn't see the band, just their card at another show. But if they're as good as the name, then they're funnier than a farting bishop. The name: *Shirley Temple of Doom*. Please, somebody see 'em and tell me if they live up to it.

—> *I love novelty records dept:* This one comes from Run Length, Etc. (POB 2174, Berkeley CA 94702). A record begging to be done: *punk SESAME STREET!* The only bands I know are Schlöng and Assfort—but I wanna know more. This is GREAT! Not only are the songs funny, ("Yeah, the crack addicted mother of eight is a person in your neighborhood, in your neighborhood...") The bands are really good! I jizzed to the jazz ("I Wanna Hold Your Ear") done by *PIECES OF CHICK*—with a singer whose got a voice sexier than an Oriental nipple. Wow! My nephew is getting this before it's too late.

—> *Where there's a will, there's a hustle dept:* With the sex 900 numbers being overdone, folks are looking for other ways to use the service. Is there another emotion as basic to humanity as sex? How about FEAR?

Welcome to the "Going To Prison" line (900) 945-5511 Ext 25. A call will give you information from "a former journalist, City Councilman and inmate" about what to expect inside. Sometimes sex and fear are VERY close.

KARIN GEMBUS

... diamonds aren't
necessarily forever...
☆☆☆☆

I've really gone and done it this time. What do I mean by that? Well, it's like this: My life's going great (I know, I know—a general anomaly), I love my job (yet another grand anomaly) that I've been a part of for more than seven years (!), I'm in two bands with super, amazing, beautiful women, I adore all my housemates, I find that San Francisco pretty much kicks ass as far as major U.S. cities go... Basically, nothing about what I'm doing here and now is repelling me.

But I'm leaving it all. At least for a while. For what, you ask? For a bit of

adventure in Central and South America. I'm one of those people who never wants to feel regret for something *not* done. I never want to look back upon a time in my life and say, "Yeah, I shoulda this" and "I shoulda that." Uh-uh. There's something internally gratifying when you push yourself to nu limits, testing your capacity as a human, as a personality, and making it all work. I love this kind of stuff. I enjoy booking those tours, meeting all sorts of interesting, sharp souls, traveling far and wide, seeing STUFF. The past year and a half has been a big travel year for me: (Uganda) Africa, New Zealand, Australia and Japan, and for the U.S.: Hawaii plus 19 contiguous states.

The jaunt to Africa, which also included a couple seconds in Kenya, stuck somewhere inside. I can't shake the desire to experience more Third World (I don't know how I feel about this term...) travel. The strange thing about being in Africa was that it reminded me strongly of the life I'd lived in the Caribbean, from '85-'87. Life is s.l.o.w. down in St. Thomas and St. John. Things get done, but not within any concept of time as we know it here in the states. At first it's almost stressful how unstressed everything is. You have to surrender a piece of that action before you, too, can be a part of the unstressed. And then it's all good. You really begin to savor the difference in pace, in cadence. What hit me, then, was that here I was, really far from home, in deep Central Eastern Africa, roaming the same roads Idi Amin had, and I was feeling something that I knew, something that I've lived, something that I was quite familiar with. It occurred to me, not for the first time, that "experience" is a pretty big deal. Experience gives you a reference point. The more you learn, the more you read, the more you see and do, it all sticks somewhere and adds perspective to the whole.

That brings me to today. I'm curious about too much in faraway places to sit around comfortably complacent at what I'm doing well and with fervor intact. Don't get me wrong—I'm not burnt out; I'm not jaded; I haven't become callous, all in respect to my involvement in punk or the hardcore community I consider home. It's that pang that wants to be approached, with the potential of being sated, though I can't tell whether that's a distinct possibility. Travel can really dig into the souls of some...

So the plan is to bounce around Latin America. I hope to have the opportunity to explore punk scenes everywhere. I'm curious to see whether they exist autonomously, if that could ever be so, without much influence from the U.S., or whether machines like Epitaph and Fat have ubiquitously peppered their flair and flavor

throughout the music-listening world. I'm interested in talking to people along the way who can describe issues important to their setting. For example, is veganism a big deal in the scene in Argentina, a country known for its high beef production/consumption? Do Peruvian punks bash Fujimori or Tupac Amaru? How are women perceived in countries where machismo is the status quo? Is "punk," "hardcore," etc. important or even existent in countries where war, poverty and oppression of been long-standing themes of life? Can these questions even be asked outside the parameters of the "United States scene rules"?

I'd love to discuss any of this and more with those of you out there living it. Please contact me c/o MRR with addresses and telephone numbers. My alleged route of travel, which could change by the week, starts in Mexico City, goes to Guatemala and Belize, then heads south. From Panama: Colombia, Ecuador, Peru... and then, well, we'll see. That's already months of hitting the road. Ideally I'd like to portray adventures from every country south of California.

Another big slant of this sojourn south is to explore punk connections (whether they exist?) throughout Central and South America, thus helping to prove that Latin travel is viable for anyone. I want to comment as often as possible on budget, barebones travel, or at least my angle of what that is. You don't need to be rich, you don't need to be Karin Gembus; you just have to have the adventurer spirit and organization to get out there and do it. Sound good? Stay tuned...



The above header should say "The Sound of Weeping Continues" and for the record, I'm Tom Hopkins. In my effort to pick an appropriately "emo" header I may have picked one that is too dark for layout purposes. Last month it was pretty hard to read and if Tim's attempt at salvaging it doesn't work then next month you just may be treated to a picture of my ugly mug up there.

I'm very interested in keeping this column as current as possible with new releases so please send your stuff in! Also, if you do a zine that primarily covers emo

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music (not poetry, pictures of trees, or treatises on your love life gone wrong) send me a postcard with a description of the bands in it and some ordering info. Hopefully this can keep me on top of things popping up in different parts of the world.

ASSEMBLY LINE PEOPLE PROGRAM/ AUTONOMY VS. SHAME EP - ALPP are super math rocked out, meaning lots of time changes and careful work amongst each instrument, with the bass standing out the most here (way too much for me). The vocals are pretty annoying. AVS play a rhythmic, mid-tempo hardcore much like MAXIMILIAN COLBY. A good listen. (Constructive Interference, 6620 N. Newgard Apt 1, Chicago, IL 60626)

CHAMBERLAIN/OLD PIKE CD - CHAMBERLAIN has gone through quite a change since their days as SPLIT LIP. Both bands here would seem to fit nicely under what is being called "alternative country" with CHAMBERLAIN being a bit on the rock side like SCUD MOUNTAIN BOYS and OLD PIKE being twangier like WILCO. While I enjoyed it a lot and can stretch and call it emo, it is really quite far from being punk. (Doghouse, P.O. Box 8946, Toledo, OH 43623)

THREADBARE "Escapist" CD - Some real quality tunes here. A great mix up of the interesting vocal style of KARP, as well as that bands spastic yet controlled music with a bit of the emo groove of THUMBNAIL. But there is also a straight up hardcore backbone that keeps everything moving without any wanking. Plus there's a bonus track which proves their membership in the fiend club. (Doghouse)

A quick note about the above two releases. Each came in what looks like a CD size gatefold sleeve which is a big improvement on the plastic CD cases I'm always breaking.

FORCED TO DECAY "Lacheln Als Leistung" CD - From Germany with lyrics in both English and German. Sounds like one of the metal hardcore bands like ROR-SCHACH playing the classic emo style of soft music slowly building into big explosions of sound. the songs often get rather repetitive and drag on a bit. (Autonomy, Heerstrasse 77, 58553, Halver, GERMANY)

SHOTMAKER "Mouse Ear [forget-me-not]" CD - Perhaps a little over a year ago this band put out an awesome LP on Great American Steak Religion. Get it. A little of what made that album so good is here; songs which don't waste any time getting intense and staying that way, lyrics which are careful to use as few words as needed without becoming arty, and extremely urgent vocals. Unfortunately, with this release the overall musical approach has slowed down and softened. (Trouble-

man, 16 Willow St., Bayonne, NJ 07002)

KURT "The Wait" LP - This is my favorite of the month. KURT has the same kind of big, full sound like URANUS or ONE EYED GOD PROPHECY but they're just a three piece. Screamed out vocals, no whining and each song, though pretty long, is well crafted enough to keep my spastic attention. Pretty high on the gloomy meter. (X-Mist, Leonhardstr. 18A, 72202, Nagold, GERMANY)

Two seven inches from AT THE DRIVE IN. The first "Alfara, Vive, Carajo" is melodic hardcore with an EM-BRACE meets SAMIAM sound that makes for a good listen. At times there is a bit too much use of studio work, like echo vocals which is pretty annoying. "Hell Paso", recorded a year earlier reminds me of "Soul-force Revolution" SEVEN SECONDS and is way to college rock. (Off Time, P.O. Box 52114, Houston, TX 77052)

BOB TILTON "Crescent" LP - I've been looking forward to this for a while now and wasn't a bit disappointed. BOB TILTON's been around awhile now and began doing a lot of the above mentioned soft to loud emo style. On this they lose that formula for the most part and create a really beautiful sounding album. There's the spoken vocal style of MOSS ICON with that bands musical style, but much more polished and structured. In a lot of ways this LP is an example of why one loves or hates the emo genre. (Subjugation, P.O. Box 191, Darlington, DL3 8YN, UK)

INWARD "Blind" EP - Excellent. This band mixes the musicianship of AMBUSH (and NEUROSIS to a degree) with the intensity of CROSSED OUT. Lyrics are in German, and this has some of the best recordings of drums I've heard yet. (My War, Hauptstrasse 17a, 14727, Fremnitz, GERMANY)

MONORCHID "Distortion" EP - This has the singer form CIRCUS LUPUS still singing with his spat out yet clearly enunciated style. Some might say staccato. the music has a lot of the pop sensibilities of GRAY MATTER. Not the typically wimpy fare of this label. (Simple Machine, P.O. Box 10290, Arlington, VA 22210)

RAIN STILL FALLS "Beginner Swimmer" EP - This might be called "post hardcore" in a press release. Similar to QUICKSAND with the emphasis here more on the music than the vocals. Thankfully this band has not been affected by SUNNY DAY REAL ESTATE as others of the "posthardcore" school have been. (Watermark, 111 W. 24th St., 6th Floor, NY, NY, 10011)

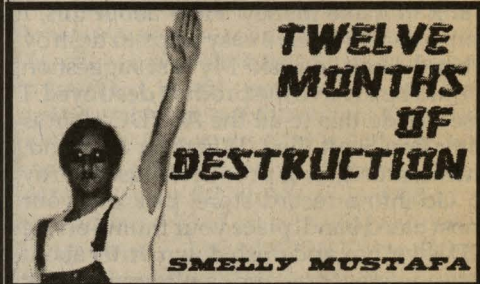
CRAVING "Newnewnew" EP - This is quite similar to BIG BLACK, with a crazy, fuzzed out, bass driven sound, and an attention to timing. The vocals at times get

a bit SWIZ like, though usually stay pretty Albini-esque. A BOMB cover is included. (Revolution Inside, Le Sabot, Breite Str. 76, 53111, Bonn, GERMANY)

On the local front, ST. JAMES INFIRMARY have been playing numerous shows in the greater bay area. They remind me a lot of very late era SOULSIDE and put on a good live show. They actually face the audience and move around! The have a short, but really well produced demo available. Hopefully more will be coming out on record.

(P.O. Box 13765, Berkeley, CA 94712) p.s. This is the rare case of me mentioning a demo, Jason is doing a fine job with his column, keep sending them his way.

That's all for now. Take it easy.



As if the story needs to be told. I'd like to wake up one day and find this little metropolis called punk gone. Yes, I'd like to see it over and done with. It just so happens that any band that gets on stage now days is self-titled "Punk". As if it is some kind of honor. I remember when "if" you didn't offend someone, then you weren't "Punk". How many millionaires can we spawn? How many times do we get the same package put together and call it punk. Hell, I never liked Bad Religion the first time around, why should I like some half baked copy of 'em. I think it's time to call all the hard as hell, true punk kids together, lets get an alliance together. Let's start taking those unwanted bullshit bands down a notch or two. Why, just 'cause I'd like to see it! There are so many bands today, so many record labels, so many, FUUUUCCCK! Too many.

I just finished a winter tour. I tour on the average about twice a year! I must say now, in this day and time we have hit an all time low. All of these bands who just want to play, all of these bands who get signed, all of these attitudes that come with, well, it's just to much. I mean if you're friggen Jimi Hendrix, fine, we'll bow down to your talents. But to tell you the truth, who FUCKING cares? So why should we even go there. What I'm trying to say is that there are too many kids in it today that have no clue. This overwhelming abundance of music has created a bad seed, the bad seed grew into a very large mass of bad music. The meaningful shows are

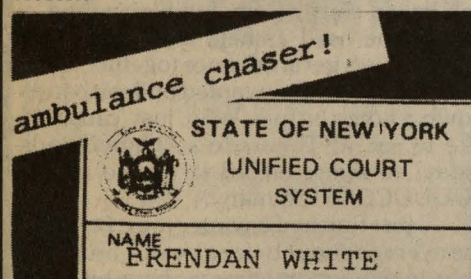
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fewer and farther in between, many of the bands work for free just so they can play.

These bands never have any kind of message, except "Rock Out". The clubs (night clubs) treat the bands worse than ever. Like they're doing us some sort of favor. Then there's the booking agents, 15% percent of nothing is nothing. But they're out there plugging bands that suck, so they can get paid. Taking the paying job first and foremost. The labels are fuck, fuck, fuck, fuck, FUCKING sick, I hate them. What's worse, the indie label that doesn't pay the artist or the major label that pays the artist, but forces mass advertisement?

Kill. What I'm I saying? I think we should destroy the folks who are using punk to make money. How about this, I can give you twelve easy steps to destroy a band. How you ask? My first suggestion would be to have the product destroyed. I used to do this to all the AC/DC albums after Bon Scott died. Whatever the band, music, musician or product is, just destroy it. Go into a record store, pick out your most hated band, place your thumb on the CD jewel box and push down. After about two pounds of pressure, you're gonna crack the jewel case. Take the album cover of a twelve inch and pull it over until it bends. Imagine if everyone did this? All these products would be returned to the distributors as damaged goods. It doesn't take much, just a little bit of pressure and broken CDs are what you get. If you do just one every time you go into a record store, it will add up. It's like trying to slay the giant. There are many other ways to destroy these unwanted bands. But this is a simple and effective way! I have eleven more ways, but them seem a bit more violent.



Many people here in New York believe that the final days have finally arrived, heralded by the appearance of K-Mart in Manhattan, the self-proclaimed cultural capital of the world. This comes at a time when large chains and so-called "superstores" are making inroads into the New York market, often with the strong support of the local government. A political debate has developed between government officials, who assert (cynically, perhaps) that national chains will mean tremendous savings for consumers through

increased competition, and community leaders, who argue that the presence of these stores will bring about the end of independently owned and operated sores which have always formed the backbone of New York City. In addition, many fear that the superstores will ultimately usher in an environment of cultural imperialism and censorship. This has already been seen in the cases of businesses like Blockbuster Video which refuses to stock certain videos, and, more recently, Wal-Mart, which is enacting content-based requirements for CDs.

Local small business owners have good reason to be concerned. A large national or international corporation has much more resources to devote to advertising, rent, and other expenses. Furthermore, they can afford to sell items at a lower price. Combined with superior "convenience" and "brand identity," these factors add up to trouble for businesses that simply can't afford to compete. Some try to specialize in more specialized areas or to offer more in the way of individual service, but in the long run, we see that most of these businesses are crushed.

This has happened in many places throughout the United States, especially in smaller towns, where stores like Wal-mart have come in, promising jobs and lower prices. Local businesses have little hope of competing, and their owners often close down immediately to cut their losses or try to make a deal with the chain. Admittedly, the superstores generally do offer low prices and increased selection. But what happens when they have established themselves as the only "choice"? I remember when my family first got a VCR about a dozen years ago. We rented tapes from the local video shop. We complained about the lack of selection, the hours, and the fact that we could only have the tapes for one day. A few years later, our savior arrived in the form of a huge national chain. It had a million movies, it was open until midnight, and you could keep the tapes for two days. The prices were reasonable too. We stopped going to the local video store. Apparently, so did everyone else, since it shut down within a year. Ironically, however, by that time, I had started going back to the local video store. The large chain was always too crowded, any good movies were perennially sold out, and its selection, while large, leaned decidedly towards boring mainstream movies. However, they offered enough to draw business away from its smaller competitors. With few exceptions, primarily in larger urban areas, the independent video store is a thing of the past.

In many respects, this reflects the very essence of the capitalist system: the law of competition. In theory, this will

bring the most benefits too consumers and rid the world of the great evil known as the monopoly. In the model of pure "laissez faire" capitalism, market forces will regulate prices and keep competition going. There are a few inherent problems with this theory, however. In any competition, there can be only one winner, and some people (and businesses) will do almost anything to win. As a result, competition between businesses can get ugly, with dirty tricks and cutthroat tactics being justified as long as they help the business survive and thrive.

More than a century ago, the flaws in pure capitalism became apparent, as monopolies, trusts, and cartels dominated the business world. These practices benefitted no one but the rich industrialists who controlled them, and eventually, the federal government, as well as many states, enacted antitrust laws prohibiting anticompetitive activity. These laws contain strict regulations on the way businesses compete with one another and are designed to ensure that individual business or small group of businesses is able to gain too large a share of the market through unfair means.

One practice that is strongly prohibited is the boycott. Boycotts can generally be broken down into two classes, although they are essentially the same in nature. The difference is that one is legal (and often has an important social value), while the other is illegal and puts its participants in danger of criminal penalties. Just to make sure we have our definitions straight, a boycott is basically an agreement among a group of individuals or businesses not to deal with a particular business. This can be done either by a group of consumers or by a group of competitors.

Boycotts by consumers can have a great impact in situations where the business in question is committing a moral wrong. One of the best examples of this is the Montgomery, Alabama, bus boycott in the 1950's which protested the bus company's policy requiring blacks to give up their seats to whites. A well orchestrated plan involving carpools, and a willingness by people to make sacrifices such as walking several miles to work, enabled the people of Montgomery to defeat the bus company in a way very close to home: the profit margin. This proved that consumers could definitely have a say with regard to the way businesses operated. Of course, this weapon can be used by groups that wish to censor free speech or promote intolerance, as well. This is often seen in cases where a controversial television program is not aired by a major network because sponsors, fearing a boycott by groups such as the Christian Coalition or the Moral Majority, refuse to buy advertising time.

By their very nature, boycotts and

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punk rock are made for one another. Many punks are more interested than the average person in the relation between individual consumption and supporting the capitalist power structure. Furthermore, there is generally a keener sense of awareness about the practices of big businesses and the effects of these practices. In addition, the notion of buying independent and supporting small local businesses is one that has always been central to the punk ethos. Whether boycotts against huge multinational corporations or national chain stores has any real effect is, of course, open to debate, since their markets are so large and punks make up a miniscule portion. However, boycotts (either formal or informal) within the world of punk can have a much more profound impact. If a promoter doesn't pay bands or if a record company takes kids' money and never sends records in return, the odds are that people will hear about it. This is one factor that hopefully prevents these practices from becoming widespread. Of course, the fact that I'm writing about it proves that it happens often enough.

Since many punks own and operate their own "businesses," whether for profit or not, an interesting legal issue arises in situations where a bunch of distributors, record stores, fanzines, or clubs agree not to deal with a certain business. Unlike boycotts by consumers, boycotts by a group of businesses against another business are illegal. Let's say a group of independent record stores agree among themselves not to purchase from a particular distributor because that distributor deals with large chains and sells records on major labels. Are they in violation of the Sherman Antitrust Act? Conceivably, the answer is yes, since they are "acting in concert" to prevent the target of their boycott from doing business, as well as reducing the "choice" of consumers regarding who to do business with. All in all, the boycott acts to reduce "competition" in the field, thus running counter to the goals of antitrust legislation and the capitalist system itself.

Does any of this really matter? Probably not. The competitive model of capitalism does not really apply to punk rock and it is highly unlikely that anyone would bother trying to prosecute, even if they believed that they did have a case. However, you never know. The government could decide that it had an interest in supporting the corporate takeover of punk and could move things along by prosecuting those who refused to deal with major labels.

As absurd as this sounds, I have been working on a case that is quite similar, although it has nothing to do with punk rock. A particular business in New

York has long been serviced almost exclusively by small family-owned businesses. In recent years one or two huge national corporations have tried to move in. This has been a familiar pattern with these corporations in other cities. They move in and offer lower prices than the businesses that are currently there, make special deals with politicians and other power brokers, and eventually succeed in driving the small companies out of business. Suddenly, their prices skyrocket and service decreases. When these corporations moved into New York, the existing local businesses tried to fight them by joining together, and, among other things, taking out ads revealing the predatory practices of the national corporations. Ultimately, the city government, which has been trying to encourage the entry of the big corporations, prosecuted the local businesses for an illegal boycott and other anti-competitive practices. For this they stand to lose their businesses, pay large fines, and even go to jail. Obviously, this will only help the large corporation come in and eventually dominate the industry the way they now do in much of the United States. Since the case is still in progress, I can't go into much more detail, but given the city's position on this and the current environment of superstore-mania, hopes aren't high. Ironically, laws designed to prevent monopolies are being used to create one.



DE: Hello. My name's Dave Emory and it's my pleasure to be joined by Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus, The Story of an Underground Medical Laboratory* published in soft cover by the Wordsworth Press, copyright, 1995. Ed, welcome back to our airwaves. We've been speaking about the political heritage not only of the City of New Orleans in which many of the events in this book take place, but also Tulane University, City of New Orleans is America's commercial gateway in many ways to Latin America. It also has very profound National Security connections because of that. Tulane Medical School, or Tulane University and its medical school likewise, very closely connected with American commercial and national security interests in Latin America. We've

also been speaking about Dr. Alton Ochsner, an individual very prominent in the history of New Orleans, prominent in the history of Tulane University, prominent in the history of American Medicine, also with very strong connections to the business community in this country, the Latin American elite, to the National Security establishment and also a major reactionary political animal. We've been discussing Alton Ochsner's sponsorship or work with what in effect was his political godchild, the Information Council of the Americas, an alleged intelligence front that certainly was involved with arranging an interview in which Lee Harvey Oswald discusses his alleged communist background, his defection to the Soviet Union, that painted Oswald red in the eyes of the American people, many assassination researchers have felt that led many liberals to cover up, in fact, many people to cover up the assassination of President Kennedy for fear it might start a third world war. We had been discussing Guy Bannister's detective agency Ed, that was located at a dual address, 531 Lafayette Place and 544 Camp Street — Oswald's 544 Camp Street literature — Oswald by the way we should not fail to mention was the only member of the Fair Play for Cuba Committee. That was an interesting organization for Oswald to be the only member of considering his connections with Guy Bannister. Can you tell us a little bit about there the divergence political attitudes, in particular as regards Fidel Castro...of Oswald and Guy Bannister.

EH: Well...as we mentioned earlier much of the economic interest in New Orleans was Latin American trade and a lot of that was focused on Cuba. When Castro took over Cuba, it cost people in New Orleans a lot of money, I mean it disrupted their trade, some people had oil refineries confiscated, oil wells confiscated, etc., in the process. There was a lot of real anger in the City of New Orleans about Castro. When Bannister came down he made himself into a professional anti-communist and became a beacon of anti-communist sentiment in terms of trying to organize activities against Fidel Castro. At one point in the summer of 1963 Bannister had organized a training camp across Lake Poyatane(?) where they were actually training Cuban exiles for an assassination attempt on Fidel Castro. So it is very unusual that since Oswald has this public personal of being a member of the Fair Play for Cuba Committee and is cited as having been going around handing out leaflets on behalf of Castro, that we would find him associated with Bannister who was training people with David Ferrie, by the way, for an assassination attempt against Fidel Castro. So, we have a direct

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contradiction here which basically points out to the fact that we're looking at an intelligence game going on and some of the things we're seeing on the surface are not really reflecting the reality underneath. DE: Bannister was also as we mentioned earlier, the head of the Anti-Communist League of the Caribbean, an element of what later was to coalesce into the World Anti-Communist League that came into American public focus when the Iran Contra scandal broke. We should note that some of the people involved with the conferences leading up to and the eventual formulation of the World Anti-Communist League are alumni of the various fascist powers of Europe from the World War II area and — I've forgotten the...just off-hand, the Bannister investigator...the name will come to me...one of his investigators discussed having channeled, alleged channeled a hundred thousand dollars in CIA money to the OAS in France to assassinate de Gaulle. This was the fellow who went out a hotel window in — I believe it was Panama or perhaps Mexico City?

EH: I don't know his name but Bannister was associated with a lot of those kind of activities.

DE: It will come to me, I'm just drawing a blank on that particular name. I know there was Hugh Ward. There was David Ferrie. Jerry Brooks. Maurice Brooks Gatlin, that was the fellow.

EH: Okay.

DE: He was at one of the meetings that led to the formulation of the league WACL along with former Gerbil's propaganda man, Fritz Cramer spelled with a "C" and former Nazi intelligence named Hermont Punder(?) and other creatures of a similar political heritage. This by way of discussing some of the fascist connections to the political, economic and national security milieu that we're outlining. Again, Guy Bannister was also a fellow who published the "Louisiana Intelligence Digest" which maintained that the American Civil Rights Movement was a communist conspiracy, the Clinton Louisiana incident in which David Ferrie, Lee Harvey Oswald and Clay Shaw were seen together probably relates to the opposition on the part of Bannister to the American Civil Rights Movement. By the way, Alton Ochsner also shared those views, did he not?

EH: Well, he opposed the Civil Rights...we have a letter from Alton Ochsner to a...one of his donors in which he outlines that he was completely against the Civil Rights Amendment actions that were passed by Kennedy, during Kennedy's administration. So I think it's fair to say he was a segregationist thought it's difficult to know of really how far he went down there. Above everything else he was an anti-communist and that was really where he

positioned himself but he was...basically an ante-Bellum, anti-liberal, anti-communist person who had a simplified view of the world and took extreme positions on just about everything. We might also note that that very same address in New Orleans, it was later to house the Guy Bannister Detective Agency, had been requisitioned by Segio Anachocho(?) Smith to house the Cuban Revolutionary Council, the CIA's umbrella organization that assumed all of the various anti-Castro exiles groups under its stewardship. Later Oswald's employer, William Riley, was a major contributor to CRC in New Orleans. Now Ed, you were working for an advertising firm and on one of your assignments, you came across a fascinating connection linking the previously mentioned Ed Butler of INCA with the files of Guy Bannister. Tell us about that.

EH: Well, first of all, I'm from New Orleans which maybe is obvious at this point but we haven't really stated it. I went to Tulane University and in my twenties I was working at an advertising agency in New Orleans on Lee Circle which is part of St. Charles Avenue which is really only two or three blocks from where Guy Bannister's office was. And that block is worth talking about because it also contained the Riley Coffee Company where Lee Harvey Oswald worked and right across the park, it's called Lafayette Park from there, was F. Edward Hebert's office, Chairman of the U.S. House of Representative Arms Services Committee who was responsible for hiding the CIA's budget in the U.S. military budget. Also within several blocks of there were the FBI offices, the CIA offices and the Naval Intelligence Offices, so that was sort of the intelligence community was there about two or three blocks from my office.

DE: Bear in mind that Lee Harvey Oswald supposedly defected to the Soviet Union and was Pro-Castro activist, yet hanging out with all of these dyed in the wool anti-Castro, anti-communist individuals.

EH: One day in 1982 I went to work as usual and I was called into one of my bosses offices and he handed me a piece of paper with an address on it and told me to go talk to these people as a courtesy call for the agency. He really didn't explain to me who they were or what they wanted and told me just to go handle it. So I got in a street car and went over to Canal Street and found this address. When I got in there I met some very bizarre people who were involved in very bizarre stuff. It was obviously a right-wing propaganda mill, this is where I met this man who's name is Ed Butler and an older gentleman and a couple of doctors and they were trying to resurrect this facility there and they told me it was a radio station which was not

quite true but it was involved in recording radio broadcasts and they showed me around the place and what they were trying to do was to get me as a member of the advertising community to help them come up with a promotional plan to resurrect this anti-communist propaganda mill. I will emphasize that this is right when Ronald Reagan takes office and it's right before all this Contra stuff happens down in Central America. So they're trying to warm up this organization. In the process of that, they're giving me a tour of the place, and they show me a set of files that they tell me belonged to Guy Bannister and they asked me — and they also told me that they lost the indexing system and they asked me if I would be willing to help them reconstruct the index on it. And so I looked at these files and I really didn't know where I was at the time. I didn't really know who these people were, specifically, I didn't know who was behind them, I didn't know all that stuff while I was there. I have figured it out since. But I saw there very strange files because if...most people, when you look at a file, there's a name on it. Well these files didn't have any names on them, they had numbers and it was all like 25-132 and the entire filing system, and there were four or five of these chest-high files in a row up against the wall, every single file in them was completely numeric and you couldn't tell what was in what unless you had the indexing system. So I stopped and looked at the contents of some of these files and they were all about communism and Central American and they were from newspapers all over the South, "Atlanta Constitution", things from Miami and Washington D.C. and stuff and it turns out that Guy Bannister is of course an ex-FBI agent, used the FBI filing system, which was numeric. And you had to have the index in order to know what was in it which of course means people could file and retrieve all day long without knowing what they're doing which is a nice thing for an intelligence organization to have.

DE: Sure.

EH: But it wasn't until later that I understood that these files were stolen out of Guy Bannister's office after his death and they had been the subject of a search by Jim Garrison during the JFK assassination investigation and when I started researching where I was and then I went back to New Orleans as I was a part of the investigation that "Frontline" did on Lee Harvey Oswald, I was hired by "Frontline" to go to New Orleans and check this situation out. I was able to prove that the place that I had seen Guy Bannister's files was in fact INCA, the Information Council for the Americas which was founded and financed by Dr. Alton Ochsner who was president of INCA and that the man that had shown me the

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files was in fact Ed Butler who was the Executive Director of INCA who was the same person who had debated Lee Harvey Oswald and exposed his supposed defection to the Soviet Union.

DE: Thus proving at least some sort of operational connection at some point between the Bannister milieu and that of Ed Butler and Alton Ochsner.

EH: That's right. And then I got a hold of people like Jim Dugeno(?) with CFTKA the Citizens for Truth and about the Kennedy Assassination...

DE: And by the way, the author of a very fine book on the Garrison investigation called *Destiny Betrayed* which is well worth reading.

EH: Yes, great book. It was working with him that I was able to flush out the INCA aspect of this and then he went down to New Orleans and he actually went and interviewed people who were employees of Guy Bannister's Detective Agency and this man's name is Alan Campbell, and asked him if he had ever seen Guy Bannister with Alton Ochsner and the answer was yes, they had gone to dinner together and there was some personal connection between there and then another researcher, by the name of Bill Davey set me a document that he found in the National Archive which was the minutes of — dig this — the National Security Committee of the New Orleans Chamber of Commerce at which Alton Ochsner and Guy Bannister both attended and Alton Ochsner and Ed Butler made a presentation against communism in Latin America.

DE: Fascinating.

EH: So there is clear evidence that Ochsner, Ed Bannister, were connected. Now what's interesting is when you put an organizational chart up on the wall and you put Lee Harvey Oswald in the middle of it and you say okay up here on the top is all the overt things we know about, the TV cameras coming out and filming him on the streets, the radio debates, all that stuff and down on the bottom you put all the covert stuff, the secret stuff, his relationship with Guy Bannister, his relationship with Clay Shaw, his relationship with David Ferrie. It turned out that Alton Ochsner is the connection between all these people. He connects the overt and the covert sides of what was going on with Lee Harvey Oswald in New Orleans in the summer of 1963 and that in itself is extremely suspicious.

DE: And more than a little important, Ochsner is an individual who as I like to say on my program, had more connections than a switchboard. By the way some of the same — as something of an aside — some of these same types of political connections were manifested by some of Ochsner's children. I believe it was his son Arnold, although perhaps a different one,

but there was a newsletter out of the American Southwest that discussed, I believe it was Arnold Ochsner, perhaps a different Ochsner, but I believe it was Arnold, the son of Alton, working with David Duke in order to raise funds with the Contras, it was Duke, the former American Nazi and Ku Klux Klansman, perhaps former, belongs in quotes there are those who would make that statement, an individual of extremely reactionary stripe. I think someone who could be properly characterized as a fascist although he might take issue with that, was working with one of the Ochsner progeny to raise money for the Contras.

EH: Yes. [laughing] An ingrate, yes, and let me annotate that with a couple of thoughts. One is shortly after the incident I just described about INCA in seeing Bannister's files, one of the Ochsner sons who was himself 40 to 50, maybe even 60 years old at the time, started a organization which I believe is called the Caribbean League, which was specifically intended to raise money to support the Contras in fighting the Sandinistas in Nicaragua and they had an airplane and they flew supplies down. These were technically supposed to be non-legal supplies like no guns, but there are people involved in the operation who said yes there were guns and they said it on television, and so there was a certain amount of that being continued on. One of the things that one must always keep in mind is that money and politics are very close to each other in New Orleans and this whole anti-communist thing has an economic side to it and one must remember that the Ochsner Clinic made a lot of their money from the oligarchy of these Latin American countries coming up to their clinic and they really supported, visibly and vocally, the anti-communist efforts of those oligarchies and participated in them and it was both a political act out of ideology and a economic act to protect their clients from being overthrown.

DE: Indeed some of the alleged or real fascist connections that we've touched on also have anti-communism as the political cement that fuses this milieu. One of the most important people in your book, another prominent figure in American medicine although someone who has been sadly overlooked, is Dr. Mary Sherman. She is the "Mary" of the title *Mary, Ferrie and the Monkey Virus* and she was one of the most prominent cancer researchers in the United States. Could you begin telling us something about her medical pedigree so to speak.

EH: Sure. The first thing I think we should say is that Mary Sherman works for Alton Ochsner and worked directly for him and was a partner in his clinic and that is a primary bit of information about her but let me go back to her background for a

minute. She is from Illinois. She went to the University of Chicago in the thirties. Now at the University of Chicago in the 1930's is where Enrico Fermi first split the atom. They had a great atom smasher or circular accelerator underneath Wrigley Field there near the campus of the University of Chicago so... And the University of Chicago by the way was founded by the Rockefellerers as a research facility and was really the backbone of this whole biochemical knowledge in America and the biochemical stuff went further into the atomic stuff which is why they brought Fermi in. So Mary Sherman is there at the headwaters of nuclear knowledge and biochemical knowledge as she attends the medical school of the University of Chicago which is a real intellectual power station. She tries to become a pediatrician and just about the time she was doing that her husband committed suicide and she decided to go into orthopedic surgery instead of pediatrics. Then in about 1952 she's brought down to New Orleans by Alton Ochsner. She is given a associate professorship at Tulane Medical School and she runs a pathology lab, a cancer lab, bone pathology lab at the Ochsner Clinic where she is a partner. She becomes extremely successful in American medicine. She was technically an orthopedic surgeon and if one is an orthopedic surgeon, the most elite organization you can belong to is the American Academy of Orthopedic Surgeons and if you're a hitter in there you get on a committee and if you're a super hitter you become a chairman of the committee. Well, Mary Sherman was the chairman of the Pathology Committee of the American Academy of Orthopedic Surgeons which made her simply one of the most respected people in American medicine and for her to accomplish that in orthopedic surgery which is a field which is a very male-dominated field, is a remarkable accomplishment.

DE: As something as an aside Ed, Mary Sherman along with a couple of her colleagues whom we will get to later on in our interview, Sarah Steward and Bernice Eddy, I think might very well, or perhaps should, I don't want to sound didactic, become the focus of research by American feminists, because these were women who had reason to the very top or near the top of their fields within the practice of medicine and indeed as a trio they... I think you could be fairly safe — blaze the way for the research into viral caused... virus caused cancer at a time when women were basically supposed to be you know home makers, sex objects, etc.

EH: I agree with that completely. I considered these women to be on the level of somebody like Madame Curie in France and had they been in a different country

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and at a different time they would have gotten the recognition they deserve and I look forward to our opportunity and in a couple minutes really talk about them in detail. The thing I'd like to add about Mary Sherman is what was her professional expertise and I have dug up many of her medical articles and one of the things she was most expert in and was most published in was the effects of radiation on cancers.

DE: We should also note too that Mary Sherman, again a prominent cancer researcher, was working both at Tulane and also for the Ochsner Clinic. Now interestingly enough, in the course of Jim Garrison's investigation, he turned up a connection between Dr. Mary Sherman and David Ferrie. We're going to discuss this connection a little bit further, but with regard to David Ferrie, we should perhaps fill in the audience a little bit, many of the members of this audience are quite familiar with his position in the Garrison investigation, but David Ferrie also was someone who was closely affiliated with Lee Harvey Oswald. Apparently...at least a certain extent over a period of years and obvious Ferrie figured in Jim Garrison's investigation. Could you tell us a little bit about Oswald, Ferrie, the Garrison investigation and how Ferrie figures into this scenario. EH: Sure. Let me start with Ferrie. Ferrie is a personality of comic book proportions. I mean he is a bizarre and erotic individual. Professionally, he was airline pilot and had his airline pilot status taken away from him due to an incident which I think really says a lot about his character. He was trying to impress a teenage boy as he was always trying to do and he was drunk and he went in, borrowed or stole an airplane off of the Lakefront Airport in New Orleans and flew over the city at treetop level buzzing the whole city to entertain the boy. When he got back to the Lakefront airport the FAA officials were waiting for him and they...as were the boy's parents, and they set in motion a chain of events which led to Ferrie losing his job as an airline pilot. Once he lost that job he drifted into the next circle of people which is flying private missions for people and wound up working for the Central Intelligence Agency flying missions in and out of Cuba and as well his training Cuban exiles as pilots for the Bay of Pigs Invasion facility down in Guatemala.

DE: He was also working for Guy Bannister was well as New Orleans organized crime chieftain Carlos Marcello.

EH: That is correct. And in fact at the moment of the Kennedy assassination, Ferrie was sitting in court with Carlos Marcello as part of his entourage and then suddenly after the court was dismissed, got in a car and drove over to Texas. It

was...the act of a pilot suddenly going over to Texas when the President was shot led Garrison to be very suspicious of David Ferrie and discovered that he was associated with Oswald and therefore when Ferrie returned on Monday, November 25, 1963, to New Orleans, Garrison picked up Ferrie and turned him over to the FBI as a potential conspirator in the assassination.

DE: By the way people... listeners who have seen the movie, "JFK", David Ferrie is the character played by Joe Pesci in that movie.

EH: Right. The FBI as shown in the movie, promptly released Ferrie with what amounted to an apology and did nothing to further investigate his connection with Oswald, etc., or did very little.

DE: A Perry Russo, a witness in the Garrison investigation and one of the — we're almost at the end of this half hour segment — alleged that Ferrie and Clay Shaw and Lee Harvey Oswald and some Cubans were discussing the Kennedy assassination. Could you tell us about that in about 30 seconds or so.

EH: Okay. Perry Russo was one of the young men who hung around David Ferrie and one night over at his place there was a party with a bunch of Cubans and Clay Shaw and Lee Harvey Oswald and David Ferrie got drunk and explained how Kennedy could be killed in the open with a triangulated crossfire and Perry Russo, when Ferrie was arrested, he came forward to protect himself, to tell Garrison that he had seen this conversation occur.

DE: And right...we should also mention in closing this segment that David Ferrie's association with Lee Harvey Oswald goes all the way back to when David Ferrie was training young men, and I guess Oswald was about 16, for the Civil Air Patrol.

EH: Yes. And he got fired from the Civil Air Patrol too for misconduct involving young men.

DE: We are speaking with Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus, The Story of an Underground Medical Laboratory* published in soft cover by the Wordsworth Press, copyright, 1995 (\$15 ppd to Wordsworth Press, 7200 Montgomery #280, Albuquerque, NM 87109). Next month we're going to join Ed and his fascinating story of the connection between, among other things, Mary Sherman and David Ferrie. For Ed Haslam this is Dave Emory, thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives@igc.apc.org, Web site - <http://www.cygnus.com/~kfjc/emory>. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio pro-

gram.



Krishna H. Vishnu! Those Sundazed folks have won again. Just over the last year, they've slayed us with vintage surf reissues up the wazoo, unleashed the legendary lost Remains sessions, plus loads of unreleased garage punk, 10 Buck Owens albums, original Nancy Sinatra and a slew of 45s, including the debut Mitch Ryder single cut as Billy Lee & the Rivas.

But they've topped even this amazing lineup with the Christmas rerelease of three Paul Revere & the Raiders CDs, each with bonus tracks. And daddy, that's a good, good thing!

Ah, yes, "Good Thing," the leadoff cut from "The Spirit Of '67," how great thou art? The best tune of 1966? It's up there. The song must've bolted from AM car speakers, grabbed jaw-dropping teens by the sacks and squeezed. It's so powerful and cool, entirely unironic in its pure balliness, as is the whole album wrapped around it, which produced two more Raiders biggies— "Hungry" and "The Great Airplane Strike." Mark Lindsay is in tremendous voice, and Terry Melcher's production screams sheer hard baroque pop. It's like you woke up and discovered the Monkees cut a lost album in between their first and second, except even the ballads are good.

And dig the original liners describing Marky-boy: "Panther-losing with a ribboned pony tail of thick, gleaming, ebony-hued luxuriance, his chest bold under clustered ruffles of snow-white lace, a scarlet frock coat flying away from his slim, broad-belted waist, and in his hand an heroic tricorne hat. "Hell, I'm straight, and I want to meet him! Imagine the chicks!"

"Revolution!" from the summer of '67 followed "Spirit Of '67" with 11 more Lindsay-Melcher killers, best of which was the first, "Him Or Me - What's It Gonna Be?" This sucker pounds. It's more than rock-and-roll. Like maybe the combined work of Herman's Hermits to the 10th power. The whole album shows complete mastery of the form, melding fuzz pop to lite blues to fratrock to Yankee know-how. True, the Beach Boys soared like this, but the Raiders had cooler clothes.

Or so we thought until the front cover of the next album, 1968's bubble-pop

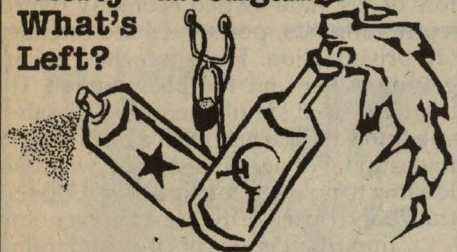
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masterstroke "Something Happening," showing the boys in normal-guy duds, even a turtleneck. Happy for us, the Raiders were still an intact swing crew even without the Union getups. Yes, the Summer of Hate spewed out some miserable music, but this all-Lindsay written/produced disc vacuums up the rancid incense and bad haircuts from that crappy year and leaves us with clean, shining pop void of politics or fringe.

Lord knows how much the band contributed to these cuts, 'cause it sounds like efficient studio cats, but who cares? Nothing here pierces as hard as the first discs. Yet it's no White Album either, and that's a blessed good, good thing!

"Lefty" Hooligan What's Left?



I got one hell of a lot of shit for my brief comments about Lookout's participation in the gentrification of East Bay with the store they've recently opened. My words, bellicose in the Hooligan style, were also pretty vague. I've preempted part of my Mexico column as a result so that I can make a few points to clarify what I said two columns ago.

First, let me be precise as to what this is all about.

It's not about whether or not Lookout is "punk" or has "sold out." It's not about whether or not Lookout is "one of us" or has become "the enemy." It's not about whether or not Larry and the Lookout crew are "nice people" or are actually "capitalist running dogs." It's about criticizing and protesting that company's business practices, particularly its cooperation in gentrifying Berkeley.

Now let's define gentrification and Lookout's role in it.

There is a common misunderstanding that gentrification is sort of like reverse white flight. All these white folk buy property, open businesses and lease apartments in neighborhoods where minorities live, forcing out the people of color by driving up the rents until the local community is lily white. So long as no white people are displacing minorities, this reasoning goes, gentrification isn't really happening.

Gentrification is not a race thing however. It's a class thing.

It's when the people and businesses in a neighborhood of a given socio-economic level are driven out by newcomers

of a much higher socio-economic level. The root of the word, gentry, refers to the upper or ruling classes. Upper class whites can gentrify a white working class neighborhood. Ten, fifteen years ago I was poor. I lived where I could afford to rent in San Diego. Twice I was gentrified out of really great apartments I'd held onto for years. Of course I realized that landlords, real estate and other business interests, in collusion with the local city council, were behind these gentrifications. But the willing participation of those individuals and small businesses who moved in, gleeful that they were "revitalizing the neighborhood" by displacing the poor folks who lived there, was also worthy of contempt.

That the young, hip and countercultural often act as the vanguard for gentrification also deserves a mention. Such is the case in the Mission and the lower Haight in San Francisco. Larry Livermore now intends the same for downtown Berkeley.

Lookout is positively enthusiastic about their role in "revitalizing downtown Berkeley." Tim Yo quoted many of the most offensive passages from Lookout's news release last issue in case you want to check the source. Lookout even has a cutesy name for its vision of a downtown Berkeley full of Bohemian coffee shops, chic clothing stores, hip cafes, pricy restaurants and well-off kids from the 'burbs; Heidetown after their label "mascot." The record store itself is part punk boutique selling that oh-so-essential paraphernalia to the kids and part nostalgic museum for East Bay punk rock memorabilia. Fits right in with what they want for the rest of the neighborhood.

Nope, Lookout didn't start gentrification in Berkeley. That's been going on for a long, long time. But they did have the choice of whether or not to participate in it, and they chose to embrace Berkeley's gentrification. Wholeheartedly. Lookout wants to actively engage in the "renaissance" that is making Berkeley a better place to shop and live for a better class of people. This means that they're also helping to drive up rents and force out the poorer residents in Berkeley's rundown downtown. What's more they're feeling absolutely no guilt about it.

Lookout isn't immune to being called on their shit simply because they brought us Operation Ivy. Yep, they're still a relatively small indie label and their store is no Tower Records. Should we pretend then that Lookout's shit don't stink? "Revitalizing downtown Berkeley" is gentrification under a lame euphemism and Lookout is fucked for helping to gentrify downtown Berkeley.

So why am I getting so steamed up about this?

We're talking about East Bay, where

I live. We're also talking about social and economic forces much, much bigger than Lookout Records that effect Oakland, Berkeley, Emeryville, much of the East Bay. This is community politics in my backyard for chrissake. A while back Berkeley's excellent record store, Amoeba, wanted to open a location on San Francisco's Haight Street, but ran into some opposition from the locals. I signed petitions and postcards in favor of Amoeba with the forlorn notion that the store's potential funkiness might make that ultra hip neighborhood a little less yuppified and condescending. If I'm gonna take such an interest in a neighborhood to which I have no strong connection, you bet I'm gonna get involved in politics so much closer to home. That's why I thought to criticize Lookout's happy-go-lucky, cute-blue-bear complicity in gentrifying Berkeley with a few brief words at the end of my column in the first place.

I never intended to spend this much time on the issue. Really. For me, the angry mention in MRR #164 sufficed as my protest against Lookout's pro-gentrification outlook, and frankly at the time I hadn't thought much about what people might do with respect to the store's sorry business practices and community attitude. Folks questioned the intent behind some of the imprecise things that I said however, like "welcoming" the Lookout store to the community they call Heidetown.

I've never been one to be content with writing letters or even engaging in such standard tactics as your run-of-the-mill economic boycott, where you simply don't do business with or buy the products of the offending party. I tend to be much more activist minded, which is not the same thing as advocating violence. Take some examples from recent Bay Area history. Couple of years back a crew wishing to remain anonymous went up and down Valencia in SF carefully taping (not wheat-pasting) posters to the likes of Daljeets, Val 21, the Elbo Room, New College, and Ti Couz protesting the role that those businesses were playing in the gentrification of the Mission. Entitled "Steady Mobbin' In The Corridor," the poster was penned by a well known SF author I might add. Closer to home, an individual who shall remain nameless printed up stickers that read: "LOOKOUT = GENTRIFICATION" and stuck them about, sparking Larry (who was then an MRR columnist) to sling accusations that he later had to retract. I think that such actions are quite appropriate, completely nonviolent responses to the Lookout store's gentrifying role in the community.

Hold it, didn't I imply that the Lookout store should be looted in the next big Berkeley riot?

Not intentionally, and let me apolo-

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gize if anyone took my comments that way. The Gap in Berkeley, perhaps the most looted store in the world given that community's long history of street action, is a standing joke on Telegraph Avenue. This isn't the '60's so there aren't any big Berkeley riots anymore, but any store that looks like The Gap, acts like The Gap, and behaves toward the rest of the community like The Gap is going to get "shopped" like The Gap during a riot. That's not my threat, that's simply a Berkeley fact. Whether or not the Lookout store becomes "like The Gap" still remains to be seen. Things don't look too good though from the gentrifying, hip capitalist intentions expressed in that first news release.

But maybe I'm all wrong about the Lookout store. Maybe they'll really make it more than just a hangout for angst ridden suburban kids with the money to buy the latest music and fashions. Maybe they'll open up their facilities free of charge after hours to community groups like tenants associations, homeless organizations, Cop-watch, Food Not Bombs, Homes Not Jails, etc. to meet and plan the opposition to Berkeley's gentrification. Maybe they'll donate a small portion of the store's profits toward maintaining neighborhood soup kitchens, women's shelters, halfway houses; all the things that are gentrification's anathema. Maybe they'll get together with other Berkeley "youth hangouts" (Gilman Street, Long Haul Info Shop, etc.) and get involved in community politics, perhaps even to fight gentrification.

You notice I'm not holding my breath. I'd love to be proven wrong though. What about it Larry?

Time to get on with much more important things.

I. OVERVIEW: DUAL CONTRADICTIONS

Marx was one of the first to develop a "systems approach" to analyzing society. His use of the Hegelian dialectic, even stood on its head, permitted him to describe how social elements are interrelated and how social processes are non-linear. The contradiction between "thesis" and "antithesis" might even be said to possess a feedback loop in the creation of a "synthesis" and the emergence of a new "thesis." This however goes beyond what Marx intended because, while each stage of his dialectic is insightfully non-linear, his dialectical process is conventionally linear. Each stage builds upon previous changes and anticipates future developments so that human history inevitably progresses toward communism.

While Marx's underlying assumption was that one basic contradiction prevailed, that being the struggle between the capitalist class and the working class, he used the dialectic to analyze complex,

multi-class social dynamics as in *The Civil War in France*. As Lenin and his heirs attempted to incorporate nationalism into their Marxist equations, basic contradictions multiplied, leaving it to Mao to formulate the idea of a principal contradiction. According to Mao a national struggle might supersede the class struggle as the main social contradiction at a particular time, a conclusion that would have sickened Marx.

Instead of making Marxism a matter of picking the principal contradiction, the attempt should be made to see how the struggle between capital and labor encompasses numerous contradictions that exist simultaneously, side by side, without any one contradiction becoming preeminent. Such is the reality for the working class on both sides of the US/Mexico border at present. There is the contradiction between the capitalist class and the working class alongside the contradiction between the developed US economy and the underdeveloped Mexican economy. These nominally independent contradictions are so intertwined as to be inseparable. A brief summary of conditions in the US and Mexico will illustrate their interdependence.

Work in the US is based less in farming, industrial production and manufacturing and more in services. Family incomes are stagnating or growing only fitfully for the working class. People are working longer hours for less pay, sometimes holding down more than one job, and there has been a marked increase in part time, temporary and contract work as well as in minimal "self-employment." The social safety net (minimum wage, unemployment insurance, social security, welfare, etc.) is being systematically eroded, and taxes have become more and more regressive. The power of organized labor has been on the decline for the past 40 years. Undocumented labor is being used simultaneously as a scapegoat for society's problems and as an active weapon against "legal" labor (competition for wages, attack on the minimum wage, etc.). Poverty remains high and unresponsive both to economic growth and social programs. The rich are getting richer, the poor poorer, and the gap between rich and poor in the US is the largest among industrial nations. Company downsizing, corporate mergers and the export of industrial jobs to the Third World (Mexico in the case of NAFTA) by the US ruling class are being used not just to increase profits but to attack the working class.

In Mexico, the peasantry is being proletarianized into day laborers working either for local landlords or in the cities because the system of communal farming (*ejidos*) is being destroyed by a new rural enclosure movement. A series of peso de-

valuations has amounted to dramatically cutting the wages of the working class nationwide, and the sharp rise in interest rates threatens the existence of small to medium businesses. The government-affiliated unions aid and abet in the crushing of working class self-organization. Half the population of Mexico City lives in the surrounding slums (*colonias proletarias*) where rates of unemployment and underemployment are staggering, contributing to the creation of a vast black economy that undermines the status of workers in the official economy. In compliance with the IMF, government austerity plans call for scaling back social services (state-run food stores, health care, land distribution, etc.), and in compliance with NAFTA large sectors of the state-owned economy (petroleum, railroads, ports, etc.) are intended for privatization. Here too the rich are getting richer and the poor poorer. The border is used simultaneously as a safety valve and as the front line for US industrial relocation. Foreign investment, when not lending to political corruption, acts to centralize and cartelize the Mexican economy.

Important issues of labor and industry crossing the US/Mexico border aside, the parallels between social conditions on either side of that border are marked. In both the developed "first world" US economy and the underdeveloped Third World Mexican economy the working classes are under siege; suffering cutbacks, decline in living standards, austerity attacks on social services, etc. And in both countries the class that benefits from the deterioration in the fortunes of the proletariat is the bourgeoisie, which continues to accumulate wealth, control, and power. Not only is the bourgeoisie a truly international class, it is also remarkably class conscious. This international capitalist class not only wants to make more and more profits, it also wants to destroy the power, realized or potential, of the working class. Transnational corporations regularly build up overcapacity around the world so that working class actions in any one country can no longer halt production. Treaties like NAFTA and GATT integrate national economies by maximizing an international division-of-labor while minimizing the capacity of labor to resist. The question remains: will the working class on either side of the US/Mexico border be able to organize internationally to dispute the dominance of international capital? NEXT COLUMN: MEXICO

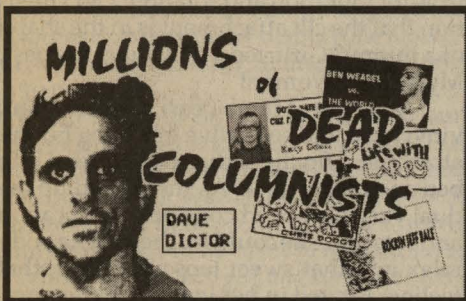
...ALL THE NEWS THAT FITS... IT'S ABOUT TIME... *Collective Action Notes* is out, after a long delay. They're going to a twice-a-year publishing schedule, with an expanded tabloid format. The latest issue's 40 pages of newsprint contains an in-depth analysis of the 1995 Liverpool

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Docker's strike, a strike and struggle round-up that includes both domestic and international actions, a critical discussion of direct democracy, some reviews and an interesting list of internet resources. This remains a solid source of class struggle materials. Here are the details: *Collective Action Notes* #11/12 Fall/Winter 1996; \$1.50/issue; \$7 yearly sub includes pamphlets, special and bulk issues; checks/MOs payable to CFAN; POB 22962, Baltimore, MD 21203, USA.

MOVE THOSE UNITS... My book is in its second printing, and halfway through that to boot. You can get a copy of *End Time: Notes on the Apocalypse* for \$10 from AK Press, POB 40682, San Francisco, CA 94140-0682. The John Yates cover fucking rules!



Nintendo Is Not Your Friendo

Well hello and here it be. Let it be known we had some good fortune come our way. Me and Pig Champion got \$20,000 to record and put the art together for the Submissives Project and I do feel real good. By the time we pay to record, pay the artist, typesetter, and cut Steve of the Drapes (that's Hoodlum to you) into a G note, we'll get about \$6,500 or so each. It does feel good. Hell, Ben Weasel (a dead columnist) got a hell of a lot more. Rancid sold 900,000 "Night Wolves" for Epitaph. My homies turned down a lot of offers and did get to see Madonnas breasts.

You do what you want to do in this life or you ought to. Hell, Brett of Epitaph turned down Shades of Brown. "Stale" is what I'm told he said. And weeks later signed Total Chaos. So what. I think Shades is better than Epitaph's whole '94 lineup. Everyone's got an asshole and an opinion.

Anyway, Matt and Lint have always been down home folks. It was weird watching their home town resent them for their popularity. No one can get too big too fast especially if they're more talented than popular. '89 Berkeley had some cool things about it and let me drag in Lawrence Livermore (another dead columnist) wrote so lovingly about it. Anyway Lawrence changed his attitude on the majors and the scene. People have a right to change their minds, but they should explain themselves. Larry was Mr. D-I-Y at one time, but I can understand that the altruism of the early

and late eighties is gone. It's a little sad, but I ain't mad. On the other hand, Jello Biafra has always been moody and edgy towards me, and, yes, he made very good money because Fresh Fruit was ingenious and his label makes a pretty penny as well. Other PC scenesters, Fugazi and More Damn Records make good money. People earn it and I personally feel it's not if you are major or independent, it's how you treat your friends who helped you along the way and then the scene that supported your rise to success and quite frankly, now correct me if I'm wrong, I don't see all that much altruism or generosity given from anybody anywhere except Maximum Rock and Roll. Those that have started labels have generally profited very flavorably by helping others who they felt would do well. Am I wrong? So, self-centered independent music labels and bigger bands have their motives that are more than altruistic. Some people believe they need the majors and that's their decision. NoFX has not jumped to the majors and have worked to keep themselves off MTV and that is cool. No doubt, Rancid is in the new Beavis and Butthead film and that's cool. Til I see them at some music award show in tuxedos, I'm gonna stick by my old buds.

Now back to Nintendo versus creativeness. I learned a lot from Champion these past 5 months. One day I watched him get a \$500 royalty check then cruise to the record store and spend it all on CD's. He'd take about three hours combing the whole store and mumbling about Stiff Little MC5 Big Bill Motor Somethings. For the next 100 hours he'd listen to the songs, copy the riffs, bastardize it, play it inside out and upside down then move on.

For the next 6 weeks we worked together like it was the only thing that counted. I'd say well I'm going home at 2 in the morning and Tom would look at me like what? and then I'd end up sleeping on some pillows in his one room kitchenless studio. Sometimes I'd wake up and he'd be playing away at 5:30 in the morning and it fucking inspired me. Soon it didn't matter if it was day or night. If you got the energy to work, work. I haven't watched The Simpsons or Roseanne or any lame ass TV news show since. Poison Idea rips for no small reason. They, for a large period of time, had a band of overachieving musicians. It doesn't matter if they're alcoholics or can't keep jobs. They love their instrument and worked hard on their craft and it shows. Tom considers any piece of music he leaves behind the only thing anyone will give a shit about! And he's right. You artists, musicians, and writers take it dead serious. What else are you fucking doing with your life? And just because Chaos UK can drink 3 bottles of cider each and get up and rip you a new asshole doesn't mean I

should start or stop drinking. Start practicing and working hard at whatever you do. Just make your thing happen and worth giving a fuck about. Do it now and maybe 2 or 30 or a 100 years from now, people will get it. Please don't confuse this with pretentiousness. I mean, just take your creative work seriously then watch your edge sharpen.

What is life? Rhetorical question you reply. Your heart beats, you get too drunk, hang out with a bunch of punx and fall in love with the wrong people. Yes, yes, me, too, but to add onto this, for me, life is cutting magic with your own self potential and working it til' it feels good for you and others. This helps me get clear with all my life and this leads me to an awareness of my capabilities and a real fulfillment that I'm doing the best I can with what I got.

You get a few possibilities in this life. I advise you to find your special purpose. Work it hard like you only get so many minutes to live. Turn off your Nintendo.

My Special Purpose. My mom in 1964 took me to a record store and said I could buy a record. I came home with the Beatles "I Want to Hold Your Hand." I remember standing before a mirror lip syncing it over and over. I remember on the morning they reported Martin Luther King's death they played "One Bad Apple Don't Spoil the Whole Bunch, Girl." I remember in 1969 buying "Sitting On the Dock of the Bay." Then Woodstock took place in conjunction and simultaneously with the anti-war movement. Kent State students shot. Music and rebellion. When I was 15 we led a protest at my high school over our home town's neglect of 3 geese that couldn't fly and were abandoned by my home city. The town paper wrote a story. The town council was embarrassed and the geese were saved. Anyway, my special purpose was developing. Music, Protest, Absurdity. The next year I wore a cheerleaders outfit to the junior/senior girls basketball game. Drag in 1972. I heard queer for the first time, but I couldn't stop myself. I had done some acid at a Grateful Dead concert and had to do it. (I did get beat up by some senior super jocks. B.J. Little, Greg Kopsak and Steve Ghent, but who cares. You guys are fucking loser idiots and I'll mail your parents my columns and then I'll spit on your graves.) Anyway, where was I... oh yeah, it lead to my first version of My Family Is a Little Weird in 1974. It felt great, my special purpose. Then I turn 19 and nearly everyone around me is pushing me to make music a sideline of my life—parents, brothers, girlfriends, friends. Pressure comes from everywhere to give up your creativity and do what they do. Be a drone and live in the rat race. Give up your dreams or at least tone them down. My brother Roger was a star wrestler, athlete,

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a good photographer and a dancing champion with all model-looking girlfriends. Now he's 34, works 45 hours a week as a security guard, comes home and plays Nintendo or rents videos for 5 hours a night before passing out. I told him Christmas, bro, you was robbed and the system (or the man) be doing that to everyone. Your life becomes this daily routine of minimum challenging employment followed by passive entertainment. He learned to live down to their expectations. Bye creativity, Hello Sega Station. I heard it so often how much TV sucked and finally, at 41, I fucking agree. TV does suck. I don't care if Bo is doing Clint's wife on One Life to Live. The Cowboys win the 20th straight Super Bowl or even what Roseanne's gonna do with her lottery money winnings. Fuck them and the news sucks, too. "Do you own thing. It's your Bag." Find your special purpose and fight to keep it. At my high school's 20th reunion, nobody remembered those jocks' heroics. They remembered me in a dress. Don't let them suck your creative spirit away; it's what really counts. Kill your TV. All the same shit decade in and decade out. Everyone with the same armchair opinions on the news events. I saw this program. Blah, Blah, Blah. Everyone ends up with the same generic opinions hence everyone is a Republicrat. Everyone is in the middle. Unity you say. Unity is Fascism. Don't be like everyone else. Try to nurture your peculiarities. Boys wear dresses and act Nelly just to fuck with strait people. Girls, become dominatrixs, grow mustaches. Being weird can be really fucking groovy. You get more than Andy Warhol's 15 minutes of fame and I'm talking especially about you punx—stop being so generic.

When I'd told some friends in 1979 that I'd written a song called "John Wayne was a Nazi" some snickered "you'll never make it. Dictor the Dreamer." I cut those lame fucks out of my life like a cancer. It's up to you. Only you can prevent your creativity being fucked with. It's worth it to starve a little, eat at soup kitchens. It'll help your art. Don't let people steal or vampire your time. It's your right to be a superfreak your own way. Try to make as few compromises as possible. Start caving in, usually you can't stop. Stand your ground. I was in a U-haul rental place the other day and this 45 year old stomach over the belt, redneck (probably could kick my ass) was tapping his foot anxiously. I said "You'd think they'd have more than 2 guys working the last Saturday of the month." One of the U-haul guys hears and says they are looking for help, I reply "How much do they pay?" The kid says downwards "You start at \$6.25 an hour!" And the stomach over the belt redneck says "Sure? why work when you can collect

welfare." I turned to the guy and loudly said to him in front of the whole line, "When was the last time you worked for \$6.25 an hour?" "Well, I own my own business." I reply "Well I work for \$9.35 an hour and it sucks. You can barely live on it and we're stuck in line 'cause U-haul and all these other businesses are too cheap." Shut that blow hard right down and I felt good about it. Share your pissed offnesses. Don't take no crap, if you think you won't get your ass kicked or die silently with no one knowing of your art or your writings or ever getting your big mouth opinion ever heard. If you are popular, think about why you're so uncreative, and how you could ruin your image and turn it all around. Nintendo is not your friend.

Quote of the month: "I don't mind straight people as long as they act gay in public." T-shirt worn by Dennis Rodman of the Chicago Bulls.

Count Your Lashes Out Loud



Seems like I've been doing a lot of advocating and initiating of new sexual conquests. Usually I find this to be a positive aspect of my life, except lately, none of the conquests have been mine. So I made the mistake of describing the 20+ orgasms I had one night. And perhaps I shouldn't have complained about the mess I made ejaculating and how I almost passed out from the stimulation. Now everyone wants to know about this g-spot thing and could I introduce them to one? Well if you want to find the spot, you gotta go to where it's know to hang out. For those that thrust at random hoping to eventually strike oil, let me tell you a secret, it's not that deep, boys... It's called the G-spot, not the Z-spot. So women, lay on your back, insert your fingers-or whoever happens to be there now can help- about one to two inches and gently press up towards the ceiling. You'll feel this...something. A knob, a rough area, a group of cells, or maybe not much at all. But keep trying, because if you can't find it, you can't come.

After weeks of singing the praises of DIY and vibrators, I finally got one of my closest friends* into Good Vibrations to buy a vibe of her own. Not satisfied with the caliber of sex she was currently having, I turned her on to the joys of battery operated love. Darling, boys can come when the wind blows, so lets focus a little more attention

inland. She seemed a little skeptical, but I knew all she needed was to try one out for herself. Surprisingly, she picked out the Cadillac of all vibrators: the legendary Mother of Pearl. She surprised the hell out of that nice woman too, when she accidentally handed her the massive pink vibrator thinking it was me. (If you plan to go sex toy shopping, Good Vibrations is the place. The staff of worker/owners are very friendly and knowledgeable and not one batted an eyelash when Barbara Bush's twin asked, "Do you have the 10 inch in black?") Speaking of bush, Mother of Pearl comes equipped with an insertable swiveling dildo with tumbling plastic pearls in the mid-section to stimulate the vaginal walls, while a separate attachment stimulates the clitoris, both with separate variable-speed controls for vibration and rotation! Did I mention that the clit attachment is in the shape of a bunny? Girlfriend only buys the best. My kind of woman!

Anyway, Mama Pearl, with her pink vinyl head and seductive vibrating bunny attachment finally seduced my friend into bed and on her back. As she started up the dual variable-speed controls for vibration and rotation, she could feel her whole body relax into that sweet tense build up; that feeling, located in her long-term memory, that tells you to prepare for orgasm. Amazingly, after only 20 minutes of using her new best friend, skin glistening with sweat, back arched, muscles shaking from the intensity - her cunt exploded into flames while fluid oozed all over her bed and small pieces of metal and plastic fell like shrapnel all around her... Shrapnel?! She said her cunt felt like it was on fire, but she wasn't sure if she came or not. Looking down, she finally realized that the burning in her cunt was not from an orgasm at all, but from the flames shooting off the slowly melting Pearl Harbor vibrator. Looks like McDildo's battery back overheated and exploded, hurling plastic pearls and bunny ears all over the room. After she put out the flames and made sure there were no other casualties, she called me up and said, "the dildo is asleep on the bed, useless and spent, laying next to a large wet spot that needs to be cleaned up, and all I feel is the ache of an unsatisfying fuck and a burning in my cunt. Now how is this different than fucking a guy?!" Well I got her into this abusive relationship, so I told her I'd find her a brand new lover. Motherfucker of Pearl Pussy went back to GV and I took home The Beaver. I figured she could use a homeopathic remedy.

Last month I promised to come up with some kinky fantasies that you can share with your lover or that certain somebody else. I thought of my favorites, some new, some used, and I decided to give you a few to start with, til you have a fantasy



archive of your very own.

- In the parking garage, he makes me take two steps back from the car door. He tells me to pull my dress up for him. To show him how pretty my body is. I submit and pull my dress up under my arms, revealing that I wore nothing else but my boots. I can see that he is pleased but I start to get scared that a car could come by any minute. He notices my nervousness, walks over to me and kisses me so sweetly I could come right there, suddenly oblivious to who else was around. His hands run down my leg and start to fuck my wet cunt. As we get in the car, he tells me to take off my dress and spread my legs wide for him. He glances at my face as he slowly finger fucks me, all the while keeping an eye on the road ahead. Not caring who else is on the road, not caring who else can see me getting fucked to orgasm, my cunt on display, he slowly drives through the city, acting as if nothing is happening.

- When the delivery boy comes with our dinner, my lover and I go to the door. The little boy reads him the total amount, but lover motions towards me and says, "fuck her instead." I look up, not sure if I heard him correctly, but he turns to me and says, "Take off your clothes girl and earn your dinner."

- He watches me get dressed, waiting to drive me to my meeting. All of a sudden he picks me up and throws me on the bed. I try to fight, complaining that he's making me late, but soon he has all my clothes off, his tongue firmly against my clit, fucking me furiously with his hand until I am coming so hard I scream. Tonight, he is relentless, making me come over and over again until I am covered in sweat, ready to pass out, and 30 minutes late. I run into my meeting, face flushed with ecstasy, hair disheveled, clothes thrown on, and smelling of sex so strong it makes everyone turn and look at me. I have to sit down, panties still wet, smile across my face and try to not give myself away.

- My lover fucks me until he is sure that I am more than satisfied. We're already late for the party, so we get dressed quickly but he deliberately avoids washing his hands. In the car, his hands grip the steering wheel, my cuntscent lingering on them like perfume. I can smell them from where I am sitting. All day, he makes sure that I know everyone else is also all too aware of how good I was fucked that morning.

Some sm classifieds to help you in your own erotic conquests: Daedalus Publishing Company (584 Castro Suite 518, SF, CA 94114) released two new books, "Consensual Sadoomasochism: How to Talk About it and How to do it Safely" by William Henkin, Ph.D. and Sybil Holiday; and "Leathersex Q&A: Questions about Leathersex and the Leather Lifestyle" by Joseph Bean. These

three well known sexperts and educators answer questions that delve into topics such as erotic domination, submissive fantasies vs. real life possibilities, vanilla partners, bondage, relationships, spirituality, etc. And from Masquerade Books, (801 Second Ave., New York, NY 10017) Tristen Taormino and David Aaron Clark explore the many intersections of sex and religion in "Ritual Sex." But for the cherry on top, "Diary of a Thought Criminal" featuring fine art sexual photography by Mark I. Chester (PO Box 422501, SF, CA 94142). Chester's work falls under the criteria established by Jesse Helms barring work from receiving NEA support: it's homoerotic, sexually explicit, and deals with radical and/or alternative sexuality. I can't think of a better reason to buy a copy for my very own.

Finally, a B & B that caters to the needs and desires of perverts! The Bed and Bondage at the House of Differences offers the utmost in private accommodations with three specially furnished bedrooms, the Guest apartment, the Master/Mistress chamber and the Maid's quarters. All have full access to an erotic art gallery and one of the most well-appointed, fully-equipped private dungeons in the country! I hardly minded making my own breakfast. For more info, contact proprietress Elizabeth at 415-585-9662.

Well now, me and the beaver are gonna take a nap. I thought I should make sure this one's flammable before I subject my friend to any more undue emotional stress. So, til next time, play hard til someone safewords...

*name withheld until the poor child gets out of therapy.



1997! I HOPE I GO TO HEAVEN!
I'M SO HAPPY TO BE RICH!
SHINGLE IN THE DITCH!
(or whatever the fuck Strummer said)
or
PLEASE, OFFICER! DON'T SHOOT
MY UNEXPLODED GRANDMA!

I DON'T WANNA WRITE THIS COLUMN! I WANNA WATCH FOOTBALL!!! I'm gonna call in sick this month! I'm gonna get a special dispensation of Slack from the fucking Pope or somebody! I'm gonna turn in eight lines of consonants, call it a day, and blame the no-show on Tim's will-

ful inability to handle broadly non-linear prose! Actually, i am going to do nothing of the sort, because it is Tuesday night, and there is no football on Tuesday nights, which, in turn, begs the predictably asinine question of WHY IS THERE NO FOOTBALL ON TUESDAY NIGHTS??? HUH??? WHY??? To remove distractions that might otherwise cause MRR columnists to miss deadlines? What the fuck is WITH this "social engineering" shit?? DO YOU PEOPLE THINK I'M SO DEVOID OF SELF-CONTROL THAT ALL MENACING STIMULI MUST BE ERADICATED FROM MY ENVIRONMENT BEFORE I AM ABLE TO DEVOTE MYSELF TO "PRODUCTIVE" ACTIVITIES??? I resent the implication of spudliness! Oh, sure, it's an accurate implication, but fuck you anyway! Goddammit, I WANT FOOTBALL, and I WANT IT NOW!!! I want the NFC and AFC Championship games TONIGHT (i also want certain members of TONIGHT tonight. Send them up to my suite with some of those post-X-mas clearance sale 10-for-a-dollar jumbo candy canes and we'll freshen up a bit. Keep the LifeSavers™ books for yourself, 30-amp-fuse-dick!) I want Super Bowl XXXI underway by noon tomorrow! LET'S GET THIS FUCKING SHIT OVER WITH so i can return to the Mindset Of Great Calmness And Unyielding Psycho-Spiritual Clarity that i am so known for! I CANNOT BE EXPECTED TO EMIT QUALITY OBSERVATIONS ON THE STATE OF PUNK ROCK WHILE THE GREEN BAY PACKERS REMAIN TOP CONTENDERS FOR A SUPER BOWL BERTH!!! Oh, by, the way, as of 7:03 PM CST 1.7.97, the Donnas are the Official New Best Band In The World, but, more importantly, WHAT THE FUCK IS UP WITH THOSE EXPANSION TEAMS??? Whaddizthis, a New World Order or something? Didn't they already try that in wrestling? (Wrestling? What league, Rev. Nørb? Well, Bobby, since it was President George Bush who is generally credited with popularizing the phrase "New World Order," i guess it would be the Bush League, now wouldn't it?) (actually, ya know, if they got some of those New Japan women's wrestlers, and had 'em wrestle in nothing but boots and sports bras, you'd have...uh...never mind...) I mean, everybody knew Carolina had a good team, but then Jacksonville (whose fans, i assume, wear large foam rubber Tom Petty & The Heartbreakers albums on their heads) flukes into the playoffs after Atlanta's veteran kicker Morten Anderson (Morten Anderson? Didn't he play with the Saints at one time? Yes he did, Bobby, but he quit after Chris Bailey put all the horns on "Prehistoric Sounds") missed what would have been a last-second game winning chip shot field goal (the Falcons should certainly be able to draft a more reliable

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kicker next year. After all, they have lots of Talon Scouts), then they upset Melinda from Buffalo's Bills (but how upset could they be, knowing that elimination from the playoffs meant they didn't have to worry about losing a record fifth Super Bowl? Fuck, they probably didn't wanna be in the playoffs to begin with!) and shock the 13-3 Broncos (hey! *Another* team trying not to lose their fifth Super Bowl! A pattern emerges!), and, with Carolina's decimation of Dallas (the preferred team of Jason Just Add Water, who fucking LIVES in South Carolina! BOOOO!!! BOOOO!!!), both second-year NFL expansion teams are in conference championship games!!! This is too fucking crazy. Is there anything going on in the Punk Rock World this interesting??? (i'm telling ya, man, they took the Cowboys outta that stadium in bits'n'pieces. If the game woulda went any longer, they woulda been washing 'em outta the stadium with a hose, and this is all due to Carolina having home field advantage and making Dallas wear their home uniforms. As you know, all 30 NFL teams have both a colored jersey, generally for home games, and a white jersey generally used for away games. However, you don't have to wear the colored one at home; the home team gets to pick which color jersey they feel like wearing, and it's usually the colored one. However, the Cowboys — SINCE THEY'RE SO FUCKING COOL — have long made it a point to wear their white jerseys at home [probably because the Dallas Cowboys are AGENTS OF THE FUCKING DEVIL {those are NOT stars on their helmets, they're fucking PENTAGRAMS! ALERT SANTA AND FROSTY AT ONCE!!!}], and need the white uniforms to properly pull off that time-honored "Rest Easily; We Are Externally Pure Americans!" schtick that plays so well at Wal-Marts, churches, and other internally rotting American institutional organisms [Soapbox! Soapbox! Impassioned Rhetoric! Whoo! MRR: THE PRIDE IS BACK!!!] [i mean, okay, sure — football is lame. I know this. I do not follow any other sports {cept wrestling} {baseball's a snore, i soured on basketball after Jabbar sold out the Bucks for the Lakers, all college athletics suck on principle, and hockey is WAY too friggin' trendy}. I follow NFL football, however, because it is my culture. I live in a town with 96,466 inhabitants and a football stadium that can hold 60,790 of those inhabitants. What the fuck else am i supposed to DO? Why the fuck shouldn't i watch football? What's it gonna do, cut into my bowling time??? MaKe mE stOOpiT? The Packers are all we HAVE, man!!! They are the external symbolic representation of my hometown made flesh, not unlike, perhaps, the Golden Gate Bridge is to San Francisco, or

the Empire State Building might be to New York {now fucking ADMIT it: If you were from SF or NYC, and you could turn on your television on Sunday afternoon and see the Golden Gate Bridge fight the Empire State Building for three hours, you'd fucking watch. Well HA! I need no such infantile field trips to the Land of Make-Believe to see the external symbolic representation of my city do battle, cuz the external symbolic representation of my city is the GREEN! BAY! MOTH! ER! FUCK! ING! PACKERS! and IF YOUR GODDAMN BRIDGE IS TOO FUCKIN' CHICKENSHIT TO COME GET ITS BRIDGEY LITTLE ASS WHUPPED ON THE QUASI-FUDGESICLE™ TUNDRA OF LAMBEAU FIELD, THEN WE'LL JUST BEAT ON YOUR PRECIOUS LITTLE 49ERS ((whom we, of course, will assign external symbolic representation of your community to in lieu of your bridge's non-compliance, then give 'em 14 points as a gift and still beat their ass by three touchdowns)) AND ANYBODY ELSE STUPID ENOUGH TO GET IN OUR WAY, except for maybe Carolina)], so it usually winds up with the Cowboys wearing their white jerseys both at home and on the road. However! Due to evil brilliance seldom seen on the part of a buncha otherwise useless jocks, Carolina totally turned the tables on Dallas by wearing THEIR away jerseys at home! Ergo, the Cowboys — the Team That Wears Their Away Jerseys At Home — were forced to wear their HOME jerseys AWAY!!! Fucking BRIWYANT!!! [my favorite part of the whole game was when Cowboys receiver Michael "Coke Adds Life, So Suck My Dick At Gunpoint, Bitch" Irvin left the game with a broken clavicle or whatever, and then came back to the sidelines later in his street clothes. Dude couldn't just trudge dejectedly out of the tunnel onto the sidelines in like some sweats and a poncho and a baseball cap or something, he had to come back out in full-on Michael Irvin pimp attire. I'm surprised Fox didn't cut to shots of him berating some ho' over a cellular phone behind the Cowboys bench during timeouts {as we look forward to 1997, what with 1996's troubling total absence of a Best Currently Active Band In The World now resolved, i think the one question that we all need to stroke our collective chinny-chin-chins and ponder is: Will this be the year that the cellular phone finally replaces the inkjet printer as the reigning Supreme American White Trash Item??? Personally, i think the inkjet still has a year or two at the top, although, from a nostalgia standpoint, i'd still like to see bug-catcher hairdos regain the #1 spot before cellular takes over. All the same, though, it'll probably be quite some time before seeing a cellular phone at somebody's

house yields the same "I AIN'T GIVING NO PIGGYBACK RIDES TO NED BEATY!!! LEMME OUTTA HERE!!!" panic reaction currently activated by inkjets)] But, yeah, the Donnas hold the title belts (perhaps this shall be merely a titular monarchy?) (get it? The first part of "titular" is "tit," and they're girls? Get it?) which had been vacated after the dissolution of previous tenants, Teengenerate, and hung suspended, Claude Rains-like, around the Invisible Waists of No One for all of calendar year 1996 (see, i admit it! The Punk Rock Championship comes in Belt format like in wrestling, not Trophy format [Beltless! No pins, no messy applicators!]) like in football, because wrestling is [at least] marginally punk, but football is not punk at all [you can also tell that football is not punk because 1.) no teams have punk rock colored uniforms, not even those fruity Florida teams {Atlanta's austere black & white uniforms you say? Feh! Their B&W look was NOT born of any attempts to cop a manly Rip Off Records aesthetic ((or even a smudgy-but-manly MRR aesthetic!)), but was, in fact, a blatant attempt to curry favor with the inner city gang-banger demographic, who, for a time, were acquiring primarily black-colored Raiders and Saints outerwear as quickly as their means of acquisition would allow. 'Course, now that the Falcons switched from red uniforms to black ones, all the gang-banger kids are wearing dark blue Duke and Cowboys jackets, at least where i live; and 2.) if you go to a punk show, and there's mud, you go "MUD??? What the @\$% kinda punk rock show IS this???", but if you go to a football game, and there's mud, you go "MUD!!! Whoo, MUD!!! Fuckin'-A, MUD!!! YEAH!!! ALL RIGHT!!! MUD!!! WHOO!!!". After two victorious but not dominating (not that i'm into that S&M nonsense anyway, give me an alcohol-crippled MRR contributor and a good dryhump any day) singles, the Donnas' Cinderella ascent to the title straps was cemented, in large part, by their mention of Taco Bell™ in the lyrics of "I Don't Wanna Go To School" off their new 45 because it makes me feel like less of a gibbering, inbred pud for mentioning Taco Bell™ in the lyrics of like five songs over the course of the last four-and-a-half years. Hey, man, write what ya know! (curiously, i just came from Taco Bell™. I've been sort of staying away from The Border and its attendant Free Diet Pepsi™ refills lately on accounta my urologist told me to stop drinking caffeine cuz it makes me pee too much. He had to stick his finger up my butt to come to this brilliant diagnosis. I'm like "Doc! I gotta pee too much! I suspect this is the result of the veritable coral reef of plaque (formerly known as the 'Mysterious Penile Skittle' prior to all

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the expansion franchises getting involved) lurking inside my weenie!" to which he responds "Hmm, I think I'll have to stick my finger up your butt," to which i respond "Dude, i dunno where you got your practitioner's license from, but pee doesn't come out the butt, so if you're hoping to stem the floodtide of round-the-clock wee-wee via emulation of the Little Dutch Boy, you got your finger up the wrong dyke, so to speak," after which he not only tells me to 1.) lay off the Diet Pepsi [which, as you might recall, i was attempting (poorly) to eschew anyway as i thought it was making my heart explode during geeze-rock festivals], but to 2.) get this — drink MORE fluids. Who the FUCK let THIS guy loose??? Throwing caution to the wind, i pummeled down two large Diet Pepsis before i started this column — not because i thought it might be nice to be half the fuck awake while i wrote this or anything [unlike my last column about those guys from Chicago (you know, the ones who use all those gimmick plays like keyboards and fake punts in order to camouflage the fundamental weaknesses in their program, "Screeching Wannstedt" i think they're called)], but merely because i decided it's kind of fun having the urologist stick his finger up my butt, since he won't let me dryhump him) (yet) Further, the song is more or less perfect. When i was yammering and yawling about "punk-pop," i think this is what i meant (not necessarily the degenerate kitsch and/or 50's-60's camp and/or "lo-fi" aspects, specifically, but, you know, the general catchy rockin' grooviness of it all). Apparently, nobody else thought this was what i meant, cuz this wasn't what i got when, months ago, i sounded the Clarion Call To Glorious Punk-Pop Hit Single Action — i mostly just got Silly Putty™ Dildo In The Women's Sauna Room Rock Action. The *totally* perplexin' thing was that i got lotsa tapes with a number of pretty dang cool tunes on 'em, but the songs designated (as per my command as self-appointed punk-pop impresario) as the band's Hit-Single-Elect were — with the sole exception of the Thuggs demo — *never* any good. Merciful heavens, this CAN'T be a failure to communicate clearly and effectively on MY part — i blame all pan-generational confusion re: the punk-pop aesthetic on the long-running cultural misconception that "I Wanna Be Your Boyfriend" by the Ramones is actually a good song! Fuck that! That thong THUCKTH, Beavith!!! "I Wanna Be Your Boyfriend" is NOT punk-pop, it's Silly-Putty™-Dildo-In-The-Women's-Sauna-Room Rock! "I WANNA BE SEDATED" is punk-pop, NOT "I WANNA BE YOUR BOYFRIEND!!!" (FREEZE! HALT! CONFUSION! EXPLANATION! OK! ...it has long been a matter of much speculation on

when exactly the Ramones plopped down from the divine summit of Rock's Mighty Olympus to the considerably less rarified straits of the demi-god plateau which they barely managed to hold onto at the end. Like anybody with a clue, i used to think that the answer was "after the first three albums," which it still kind of is. However, if you really wanna play hardball [WAIT! WAIT! WRONG SPORTS METAPHOR!], er, if you *really* wanna step out on the frozen tundra™ of Lambeau Field with this, the answer is "at the end of the space in between 'Judy Is A Punk' and 'I Wanna Be Your Boyfriend' on the first side of their first album." I mean, the first time i heard the first Ramones album, it was like: "Blitzkrieg Bop" — *THIS IS THE MOST INCREDIBLE SONG EVER WRITTEN!!!* "Beat On The Brat" — *THIS IS THE MOST INCREDIBLE SONG EVER WRITTEN!!!* "Judy Is A Punk" — *THIS IS THE MOST INCREDIBLE SONG EVER WRITTEN!!!* "I Wanna Be Your Boyfriend" — Eh, *slow song*. Next! BUT! The thing IS that imperfections within an individual album track do *not necessarily* mean an imperfect album, on accounta album tracks work together as a UNIT, ergo the dippy plodding "pretty" song conceivably serves a valid Rock Function as a set-up for the next song, which begins with the change-up pitch [god DAMMIT! i did it again!] of a [unpretty] chainsaw, etc. *But never mind that!* The important thing is that, in 1979, my grandma once [to my great horror] put on a pair of headphones fruitfully connected to a stereo which was playing "I Wanna Be Your Boyfriend" at reasonably teenage volume and DID NOT EXPLODE!!! [i couldn't stop her. It all happened so quickly! One second i'm setting down the headphones and getting up to turn the stereo off, next second Grandma's got the headphones on and all rational indicators point to her imminent explosion a la the Rock-O-Metered white mice in Rock'n'Roll High School! As i stood, frozen in mute grandma horror, i watched her not only defy incineration, but to actually do some kind of a grandma dance to the Ramones!!! (freaked as i was, i originally thought the dance step My Unexploded Grandma exhibited to be a modified Hubboon Stomp. After coming to the conclusion that i do not know what a Hubboon Stomp is, i decided it was maybe The Freddie) (the highlight of my holiday season was when Grandma informed us that, instead of turning on the light when it becomes necessary to get up and go to the bathroom in the middle of the night, she uses a flashlight. My father, being a very rational man, told Grandma that the police will surely see the flashlight beam when she does this, and will shoot her down dead like a dog thru her window on suspicion

of being a prowler. Grandma said that the cops will NOT shoot her down dead like a dog, because they won't see her flashlight beam, because she only uses a very small flashlight. The debate raged on!)] As i stood, speechless, she removed the headphones and informed me that it was "nice music, but too loud." I REST MY CASE!!!) "Boyfriend" is an ok album track, but lame for a single (actually, ALL the tracks on the first three albums — even "Sheena" — work better as album tracks than as singles. That's why those albums are perfect [if you comprehend anything about the Ramones initial appeal, you understand that the perceived homogeneity of their albums was initially one of their great aesthetic strengths, dig?]). Contemporary overexposure notwithstanding, "Sedated" is a masterpiece which virtually defines punk-pop hit single-istics (which, coupled with half an album's worth o' CRAP, dooms "Road To Ruin"). As a second point of sale, the Donnas "I Wanna Be Your Boyfriend"esque song, "I Don't Wanna Rock And Roll," might spare my Unexploded Grandma's life, but would almost certainly provoke at least a cursory "HAH?" and mitigate any more Freddyding at my expense. Thirdly, an SF inside trader recently told me that the Donnas are secretly controlled and manipulated by some fiendish Nemesis-Of-Society type scoundrel guy, which is, of course, exactly right and proper. All great Girl Groups are either secretly controlled and manipulated by some fiendish Nemesis-Of-Society type scoundrel guy or rumored to be so controlled, and i'm glad the Donnas proudly carry on this winning tradition. And, finally, on their liberally revamped cover of "Da Doo Ron Ron," they actually make their ridiculous California Chick accents work for them — unlike, say, the Avengers, who had these spasms of ludicrous Jan-Brady-with-a-crewcut-after-sleeping-over-at-Amy-Carter's-house vocals popping up occasionally (most acutely during "I Believe In Me") (sure, i sound like a fucking fool when i sing too, but you just wait til the Packers win the Super Bowl and the ludicrous Wisconsin Idiot accent gets popular! I'll buy your whole goddamn state and move your football teams to Russia if you got any left by then!). Oh yeah! Football!!! Goddammit, somebody tricked me into writing about music and now i'm outta room...bah! You'll all soon lick the hobnailed cleats of the Green Bay Packers, and bow before our mighty Expressionist quarterback, Brett Favue! Ow! Art joketh THUCK, Beavith! (actually, i just thought of something really brilliant: Butt-head is actually Joey from the Dennis The Menace comic strip! Hee hee! AnD yOu thOuGt wAtcHinG fOOtbAll wOuLd

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MaKe mE StOOpit!!!)

DIY



HELPFUL HINTS

Food For Thought

When I lived in Atlanta, they used to do these annually. Benefit shows just prior to Thanksgiving where local bands played and the house charged 2 large cans of food or \$5 to get in. Any cash left over after promotion and expenses was donated to the charity as well.

I came home last year, ironically on December the 8th, and re-formed my dormant band, Skurvy the Clown. This benefit was on my long list of aspirations for the year. December 8th, at Phat Cats Supper Club in Melbourne, Florida, we staged the Food For Thought Benefit. Using canned food donations as the price of admission, the show was a success.

Organizing the show was a complete headache. I can't wait to do it all over again. First the original date had to be moved. Then at almost the last minute, we were forced to find another venue (longer story) and lost one week of promotion time. We had no idea what the turnout was going to be. I arrived at the show anxious and terrified there would only be three people there besides the bands and a couple of cans of Spam that expired in 1947. Thankfully, I was completely wrong. A lot of people brought more than two cans. Band members, volunteers and assorted crew members even brought canned donations. I told people from out of town what the cost was and they left to go buy food. The whole thing left me exhausted, satisfied and with warm fuzzies.

Many special thanks go out to De-grade, Talent Scam, Rabid Squirrel, Rous, Calling Mathew (I Love These Guys!!!), Slap Happy, Skurvy the Clown & Cloverhead. All the Volunteers: Dave, Nancy, Jim, Zach, John, Jeff, etc. etc. Dirty Poodle, Sorry about what happened Scott. How's the hand?

I want to be able to do these shows every 3-4 months. A lot of people forget that hunger isn't something that just happens in the Third World or during the Holidays. Hunger is a year round problem. This is not a solution but it gives people an opportunity to help. Most people would like to help, but don't have the first idea as to where to start. This does

everything for them. Just drop your cans in the box. Thanks. Enjoy the show.

People were receptive to the show, people didn't bitch about the price or about being too broke. We raised 450 cans of food. The money we made covered P.A. and advertising costs. It was the highlight of past year.

If you want to do a show like this:

First: Contact a venue that will let you do it for free or let you rent a hall super cheap. Ask for their off night if they're being weird about it. Tell them you will provide security and people to run the door and everything else.

2. Talk to the charity you have in mind. Tell them your idea so you can associate yourself with them. If you say it's for Goodwill (or whatever) and they find out about their name being used without their consent, they may get pissed. Be polite. Don't tell them the name of your band is Necro-Bestial-Ass-Bandits. Just tell them it's popular music. They probably won't check up on you.

3. Organize the bands. Explain up front they won't be getting gas money. Tell them to bring merchandise to sell if they want to make a buck. Most people didn't pay cash to get in so they'll probably be more inclined to buy stuff.

4. Run a tight ship. If you say everyone is going to play 30-35 minutes, don't let your band be the one that played for an hour and a half. Keep the bands moving on and off quickly. Give them a time frame. Have someone organizing and keeping everyone moving. Do you like to wait an hour between each band at show? Neither does the audience. Don't put your band on last if you organized it. It looks tacky.

5. Promote this thing everywhere and anywhere. I went and spoke to high school principals and asked permission to put up flyers. Most were receptive because it was a charity. Dress well. Be polite. By being a snottier, crustier, punker than thou jerk-off, you will cut your own throat. This show is supposed to be more than about a scene. This is try to get as many people as possible there to help. Not just your clique. Kids get dragged everywhere by their parents. They will see it in the supermarket. In bookstores etc. etc. Don't be shy!!!

6. Send press releases to the local media. newspapers, radio stations, TV stations, etc. etc. The worst thing they can do is ignore you. This is your chance to shine and let people see punks are doing something positive for the community.

Last: Keep your word. If you say you're going to do something, do it or fail trying. Don't be half-assed. If you need something done, you usually don't have to be an ass. Just ask and people will usually work with you. If someone has a rock star attitude, tell them to either cool it or split.

You don't need that sort of aggravation. Good luck!!

If you have any questions, feel free to write to me. I'd be happy to help you in any way I can. Alberto c/o Skurvy the Clown, PO Box 1681, Cocoa, FL 32923. You can also write if you feel like relieving me of those empty mailbox blues.

NetPunk

with
**Mark
Hanford**



FREE STUFF ALERT: I've been meaning to do this for some time, but other things just seemed to be more interesting to write about. This time around I'm gonna give you information on places you can set up free web pages, as well as some resources for free e-mail. Shortly before I began this month's column I got an e-mail from Rob Banks who runs Punkweb (<http://www.punkweb.com>) telling me that he was offering free web space to "DIY/Punk bands, labels, zines, and whatever". Boy was his timing good. This is an ideal situation - free web space provided by a punk for punks. Go to his sight and e-mail him about it. Also at punk-web is the home page for Houston's THE HATES, and PITSLIME webzine, both of which are worth looking at (there may be an interview with yours truly at Pitslime soon, so there's a GREAT reason to check it out (heh)).

Except for Punkweb, using sites that offer free web space or e-mail open you up to getting a ton of junk e-mail trying to sell you various things. Some of the e-mail programs even put advertisements on every message you receive. Even if you are bombarded with crap you don't want, at least you're getting this stuff for free. Just don't buy anything they try to sell you.

One of the most popular sites with free web space is Geocities (<http://www.geo-cities.com>). Geocities pretty much gives you free reign to do whatever you want on your web page, as long as it doesn't take up more than 2 megs of space. That means there little room for sound files, but plenty of room for text and perhaps a few pictures. Geocities even has an easy homepage setup utility so that you don't need to know how to do HTML to put one together. Once you have a website, you can also get a free e-mail account. As far as I can tell, there are no hidden charges, but they do say that they prefer you don't use your website purely for commer-

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cial purposes.

Another free web page service is Hong Kong Cyber City (<http://www.cybercity.hko.net/>) which offers 5 megs of free web space, with the only requirements being that the page must be personal or non-profit in nature, and you have to provide a link on your page to the main Cyber City web page, so that they can attract paying customers. That seems like a pretty good deal to me.

A couple of other pages that give free web space are Phrantic's Trailerpark (<http://trailerpark.com/>) who give you 3 megs, and EZPage (<http://www.ezpage.com/>)—though I'm not sure how much space they give you, or what restrictions they have. In addition, you can check at Serge's directory of free homepages to find other new homepage hosts. Serge's is at <http://www.california.com/~sgeler/>.

Free e-mail services are the worst offenders when it comes to advertising. They will bombard you with crap if you sign up for their services. Also, in most cases, they don't have a dial-up number, so you will still need to have access via an internet service provider, who will probably already have provided you with e-mail. Anyway, if you want to check some of them out, then try Juno at <http://www.juno.com/>, or Hotmail at <http://www.hotmail.com>.

At least two other options for free net access are out there. One of those is the Freenets and Community Nets, which are usually non-profit and may charge a small lifetime set-up fee. A good list of freenets are found at <http://duke.usask.ca/~scottp/free.html>, so check those out. Also, if you're a good little consumer, you might try Free Ride (<http://www.freeride.com>) which offers free net access for proofs of purchase from your favorite consumer goods. I don't know how much you have to buy to get access, but it might be worth your while if you buy lots of junk, or still live with your parents.

After your finished putting together your new website, and using your free e-mail to tell me about what you've done, then spend some time and check out these nifty punk links. First off is House of the Rising Punk, which I first told you of about a year ago. Well, it is still going strong, but with a new URL. Robert McBrady has put together a great link resource with thousands of links to bands, scenes, labels, distros, etc and a whole bunch of sound files. It is definitely a good starting place if you are looking for a punk rock net junk. You can find House of the Rising Punk at <http://www.oringswest.com/punk/>.

Another decent site, but one that could use some more work and some fine tuning is Razors in the Night (<http://www.users.interport.net/~sed/>) Sed has

put together a page of links, some personal rants, and other stuff, but is supposedly going to revamp the entire site by the time you read this. We'll see what happens, but check it out anyway, if you've got the free time.

I ran into this site by accident, but it looks like it would be a pretty good resource for someone who wants to put out their own record or learn how to book their own tour but has no idea where to begin. The site is called the Indie Centre (<http://www.csd.net/~muji/indiecentre.html>) and contains a question and answer section, some articles on DIY subjects, and an electronic version of the Simple Machine Record guide to starting a label. This is an especially good resource for those of you out in the middle of nowhere who think you can't possibly do it yourself.

Well, I gotta run, things are still kinda hectic around the new house, with stuff still in boxes and laying around in piles. I need to revamp my web pages, but as always you can still find my stuff on them at <http://www.primenet.com/~hanford/maximum.html>, or you can e-mail me at hanford@primenet.com. Or, drop me a line the old fashioned way at PO Box 8059, Santa Cruz, CA 95061. See ya.



RAIL DEAL

Nude people know they're funny. That's why nudists gather in remote camps on remote beaches near remote national parks. Nude people have the good sense to do their nude shit away from everybody else. Sometimes, however, people forget how they look with their boobs, dicks and other sundry body parts flapping around in the wind. Circumstance, bad judgment and high population density collide to produce that most incongruous of all events: Nude people in the big city.

Although I lived two years in Berkeley, the hometown of the famous Nude Man—an occasional student who likes to attend University of California classes in the buff—I never saw anyone without clothes there. Since it's pretty hot in the East Bay, some might opt for the naked thing, but I never saw anything like that. There was some weird shit, like the three punk-rock girls I saw arrested for shooting at passing cars on Oxford Street in broad daylight while I was walking home from the BART station, but no nudity. No, for true urban nudity, I had to come to New

York City.

I experienced several nude sightings when I drove a taxi during the graveyard shift—hookers on 11th Avenue wearing nothing but sneakers, a nude guy chasing a nude woman down Pearl Street in the Financial District—but two incidents in particular stick in mind.

The first time was on the subway. I was coming back from a date with this girl Lisa. I was both depressed and bored: Depressed that she wouldn't fuck me despite having gone out with me at least a dozen times, and bored at myself for continuing to return her calls despite the fact that she wouldn't fuck me.

It was in this clouded state of mind, on a cold December night around 9 on a weeknight, that I boarded an uptown "C" train at the 72nd Street station. The train was mostly empty; there were perhaps three other people in my car. Just before the doors of the car closed, this black guy, maybe 35 or 40 years old, gets on. As you've surmised from reading this far, the guy is totally without clothes, not even shoes.

This being New York, all the passengers strenuously attempted to avoid eye contact with this man. The guy looked around for the best seat, and decided that it was to be found right next to me, this despite the fact that 95 percent of the car was totally empty. But I wasn't moving no matter what—it's always bad form to give up your space. Besides, it's not like the guy was armed.

Aside from his nakedness, there was nothing to indicate that the guy was unusual. He didn't babble about the imminent coming of Christ, or the deficit, or anything. He just leaned forward with his elbows on his knees, tapping one finger impatiently, waiting for the train to get started.

Anyway, the train pulled out of the station. Then the door to the next car opened, and a transit cop walked in, twirling his nightstick by the leather cord around his fingers. He was so busy doing that that he nearly walked right by the naked passenger and I. He stopped in mid-step, stepped backwards, cleared his throat and poked Mr. Naked's fully-exposed right knee.

"Hey, pal," the cop smirked, "forget something?"

Nothing.

"Hey, I'm asking you a kwesschun," the policeman resumed. "Yoo phoget somethin'?"

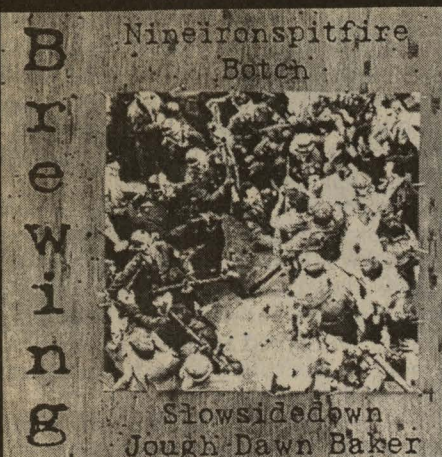
"What?!" the guy snapped up at him, impatiently, like he was being interrupted.

"Your clothes. Where are your clothes?"

"At home," nudie replied.

The cop decided to take a different

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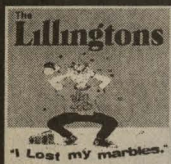
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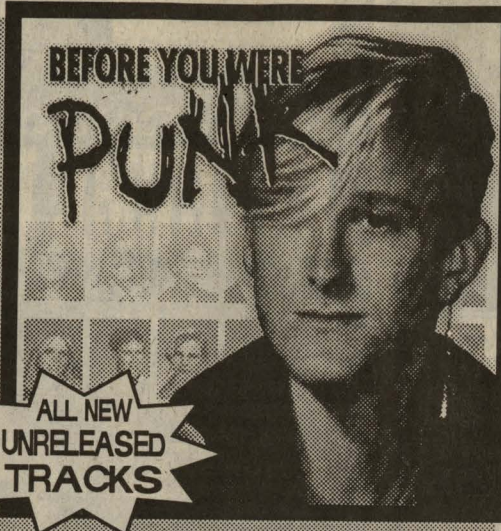
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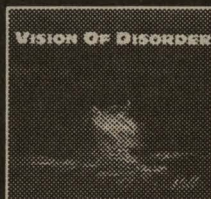
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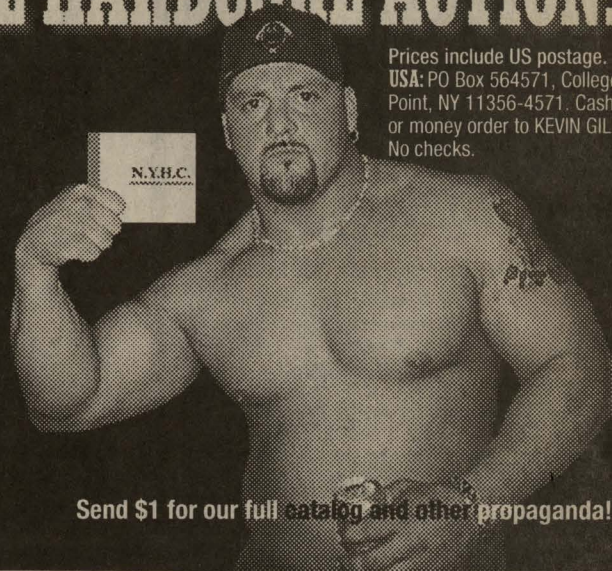
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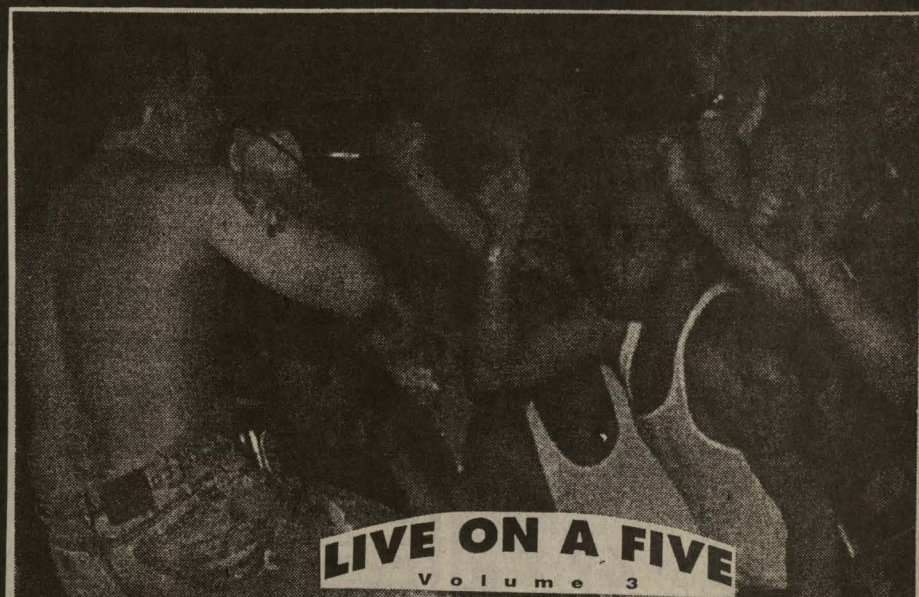
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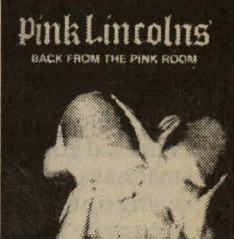


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COLUMNS



approach.

"Where are you going?"

"Home."

"Why are you going home?"

"To get my clothes!"

The guy looked up at the cop like he was the stupidest piece of shit who'd ever sucked air.

The cop stood the guy up, cuffed him and took him off the train at 81st Street.

A month later, I'm spending a frigid night at home with one of my roommates, watching videos and drinking beer. There was a blizzard going on outside, but unbeknownst to us, our other roomie Dan was out picking up a woman on the 23rd Street bus. She invited him over to their apartment, where they engaged in various forms of consensual heterosexual intercourse. Unbeknownst to Dan, she was married.

So there's Dan, heavily concentrated on the rear-entry, or doggy-style (depending on what books you refer to) position, when hubby walks in, unannounced, unexpected and unprepared. Dan, never skipping a beat of coitus interruptus, runs out the door without stopping to grab anything, not even his, um, well, you know. His clothes.

Dan is so sure that the guy is chasing him that he doesn't even pause to look back. He just runs down the stairs, out the door and into the snow on 23rd between 9th and 10th. The thought of Dan running around in the snow bare-assed on one of the widest and most heavily-traveled streets in Manhattan seriously appeals to me. It was seriously cold that night; I can't even begin to imagine how it felt. In any event, he finally got a taxi to stop by throwing himself in front of it. A half-hour later, he was downstairs, buzzing my intercom.

"It's Dan! You gotta come downstairs and pay my taxi!" he yelled.

I considered this from my orange chair on the 6th floor, in my warm cozy apartment. "Fuck you, you goddamn cheapskate," I shot back. "Pay for your own damn cab! Shit!"

Dan kept buzzing. Ultimately, I came down and paid the cabbie, but not until Dan had spent at least 10 minutes begging and pleading in the lobby of the building. This actually worked out well for him, since his physique passed sufficient muster with one of the three girls living on the fifth floor who saw him while she was checking her mail to invite him over for sex a few weeks later.

Two days later, UPS delivered a package from Dan's bus conquest. Inside were his neatly-laundered and folded clothes, with his wallet in the middle. No note, though.

Draw your own conclusions.

Letters: P.O. Box 2092, Times Square Station, New York NY 10108. E-mail:

tedrall@pipeline.com



A great punk/oi CD came out this month called "I've Got My Friends," featuring Boston and San Francisco bands. This project was organized by Greg from the SWINGIN' UTTERS and Ken from DROP KICK MURPHYS and it is punk as fuck! The SWINGIN' UTTERS contribute one rockin' original "No Groove In Gunsights" and a spectacular COCKSPARRER cover "Where Are They Now." DROP KICK MURPHYS do two good songs "Skinhead on the MBTA" and "Get Up." The LOWDOWNS do a great PAGANS cover, "What's This Shit Called Love." The REDUCERS offer up some fine songs, including "Refrigerator" and "Makin' It." This rocks! BASTARD SQUAD does "Road Crew" and "Boston Bands," the latter being a real fuckin' kick in the head! Next you have the magnificent WORKIN' STIFFS - San Francisco's hottest street punk group right now. The two WORKIN' STIFFS songs "On The Air" and "Security Wars" stand out as extremely strong material on this comp. The DUCKY BOYS also contribute two gems to this comp, "White Slum" and the title cut "I've Got My Friends." Excellent! The RANDUMBS rock yer liver with "Ass Kickin' Junkies" and "Disgruntled." Other bands of note are SHOWCASE SHOWDOWN, the UNSEEN and ALL SYSTEMS STOP. This whole project is well executed. Thanks go out to Ken Casey for the tireless efforts.

The fuckin' AUTHORITY out of Huntington Beach, Cal. comes smashing down the street with a terrific new CD on GMM Records with kick ass tunes like "God Bless The Working Class," "Put In The Boot," and "Smash It Up." This fucker rocks your little world from start to finish. Go see the AUTHORITY when they play your town! This is real American street punk with lots of credibility for you blue collar fucks!

Headache Records continue to pummel you with "Live on a Five" records. This month's selection is the ANTI-HEROES doin' "The Herbert Moonstomp" and "The Rapist." In this last song the ANTI-HEROES decry the way "scumbags get away with criminal behavior." This is great American oi music with plenty of punch for your buck.

ANTI-HEROS come at you hard and fast with their new LP called "American Pie". This contains a bunch of rowdy punk songs including "Fuck Hollywood", "Carte Blanche for Chaos", and "Rock and Roll Fantasy". A lot of the material was written in 1995 and there are lyrics condemning duplicitous politicians and lamenting broken homes. One particularly strong song is called "On The Streets Again". Good shit! This LP is available through Taang Recs. Write to the ANTI-HEROS at: P.O.Box 15234, Atlanta, GA 30333.

Another great chapter in oi music comes your way from France this month with volume two of "Oi Its Party Time For Working Class Kids". This time out the bands featured are RUINBOIS, doing "Otra Mais", representing Pontevedra, Spain, as well as CHARGE 69, from Montigny-Les-Metz, France. TORQUE MADAM, also from France, do a good cut, "Le Diable Est Ave Nous", and POBEL AND GESOCKS from Dinslaken, Germany, show you how talented veteran boot-boys go about this oi shit! Very good!

A good oi compilation LP has been issued by Helen of Oi Records. It starts out with SKINT from Dublin, Ireland doing some damn good street punk with "Normal People", "7 Nights of Oi", and "Fight, Fight, Fight". Side one is completed by the JUMPIN' LAND MINES. Side two lurches oi-ward with Australia's COMPOUND FRACTURE (a.k.a. THE ROCKSPIDERS) doin' "Getta Grip". Next the KRUNCHERS play punk rock for you with "Attack", "Self Destruction" and "Straight Ahead". The LP finishes off in fine style with the BUSSTATION LOONIES doin' "Save Our Cider" and "Blacksmith Arms". There is some fine streetpunk on this compilation.

A rough and ready punk rock storm comes to you courtesy of an accomplished German band named DISTRICT. The title of this EP is "Old School...New School", and it's fuckin' pretty damn rockin'! The guitars swoop down all over this fucker and the snide vocals are spurtin' venom. Listen to "Fashion Punk" into "Old School-New School" into "Police States Order". Punk rock! Contact Teenage Rebel Records, Gerresheimer Str 16, 40211, Dusseldorf, Germany.

A punk band from France called MASS MURDERERS has a raw punk LP out now called D.R.I.P. This fucker rips! Brutal POISON IDEA type of punishment issued here!

A couple of entertaining compilations come to you courtesy of those darn vinyl pirates. "First you have "Killed By Death #12" with some hard to find collector geek material floatin' in those bootleg grooves. Some cuts of interest are EBENEZER AND THE BLUDGEONS doin' "Weekend Nazi", THE INJECTIONS doin' "Lies", LE-

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GIONAIRES DISEASE doin' "Downtown" and PEER PRESSURE doin' "Sounds Of The 80's". This compilation will save you hundreds if you can resist searching for the originals. Really! These capitalists that put these records out do it for solely altruistic reasons! It's to help you poor record collectors out, not to line their pockets! Right!

The other comp. driftin' round these parts is "Punk Rock From Holland", and it has good cuts by FILTH, NEO PUNKS, SPEEDTWINs, B.V.D. and the RAPERS. You might be able to do without some of the other Euro-trash, but you know how the fever runs with rare records.

Those fuckin' punks in the Northeast are causin' problems again! Some of the DUMMIES outta the mighty Keystone State of Pennsylvania now have a band called SGT. 6 ASSAULT and this fucker rocks all the way down to the basement! This records has all the guitar-powered, beer-basted, badness that you could want! "Hit The Deck" is a trashfest complete with soaring guitar parts and lo-fi vocals. Listen to the "Sgt. 6" theme song...it's pure filth! How these punks can record such tasteless music and look at themselves in the mirror is a mystery!

Another band without a conscience would be THE WONGS straight outta the blazing desert of Yuma, Arizona. After being courted by Chapter Eleven Records they've dropped this bomb on human-kind! It's called "Get Away" on Rerun Records from Wisconsin and it fuckin' cooks! This is the kind of record that Rip-off Records wishes it could deliver right now. Fast, fun RAMONES influenced throw away punk ditties to jump around to. It's all good!

The stallions from NYC have two good releases fresh from garage-land for you! The Intensive Scare Records EP has some quality punk lurking on it. "Heart-punch" is one rockin' little number. Another treat for you is the full length STALLIONS LP on Junk Records. These rock n'rollers know their way around guitars and drums. Recommended to those who drink in dimly lit, smokey, below street level bars...i.e. the Purple Onion. Any mention of the STALLIONS brings to mind their pals THE HOOKERS. We are all hoping to hear from those punks again soon!

Spain's SHOCK TREATMENT, famous for their RAMONES send-ups, share a decent split 45 with NUEVO CATECISMO CATOLICO this month. The SHOCK TREATMENT side features G.G. Allin's "No Rules". Punk rock! SHOCK TREATMENT has one track on "Surf Punk Latin Rumble" as well. These guys have been consistently good on their records.

THE BELTONES second 7" 45 is quite tasty. The lead off song "My Old Man" sets

the tone for the high quality street-punk flavored punk rock presented here. The flip side "Fuck You Anyway" continues the theme with excellent vocals coupled with precision guitar bass and drums. SWINGIN' UTTERS' fans will be inclined to appreciate this one. Go out and locate the first BELTONES single "Lock and Load" on Far Out Records, P.O. Box 14361 Ft Lauderdale, Fl. 33302. Give a listen to the title cut and "Casualty". Flip it over and check out "Shoot the Shit". Very Good!

One of the most exciting live punk rock bands on the planet, THE CANDY SNATCHERS, appear on a compilation EP called "Blasts From The Basement". The CANDY SNATCHERS' track "Hooligan" has the trademark manic vocals and destructo guitar meat you've come to expect from these crazed fucks. THE KRABS follow suit with a high octane rocker called "Negative Input". On the "B" side ya got THE SYPHILITICS and THE CHINESE MILLIONAIRES. While you're checkin' out this Centless Productions record you would do well to go back and retrieve the Centless Records by the SLOBS and the ECONOTHUGS. They are all good records with that "no redeeming social quality" that us beer drinkers like. Fuckin' A! Punk Out you fucks!

See ya 'round... see ya in hell!!

STRANGE ORZE C-O-U-N-T-D-O-W-N TO THE MILLENNIUM John J. Kohut

THE FINAL COUNTDOWN

When Will They Rise?

Troops of rampaging baboons have been attacking motorists on the busy N1 highway between Cape Town and Johannesburg, South Africa. The creatures set up ambushes at Du Tolt's Kloop Pass, a famous scenic area and rain down showers of stone and rock on cars. Police reportedly have been engaging in "running battles" with the baboons as they try to chase them away.

Somebody's Neighbor

A man in Albuquerque, New Mexico, was sentenced to two days in jail for sharpening a buckle on his son's football helmet. The buckle cut five players on an opposing team. The 17-year-old son told the judge that his father purposely sharpened the buckle because he was angry about calls by officials at his son's games.

Brainiac Lives!

Officials at the state prison in Huntsville, Texas, said that inmate Steven Russell es-

caped in December by coloring his white prison uniform with a green Magic Marker to make it look like he was wearing hospital scrubs. He then apparently posed as a prison employee and simply walked out the gate. Russell had just begun a 45-year term for theft, aggravated theft and escape from a county jail. He managed the previous escape by calling the district clerk's office from the jail, posing as a judge, and telling the clerk to lower his bail.

Weren't they working on that death ray project?

Six inmates who successfully escaped from a maximum security prison in Pittsburgh used a jackhammer and other power tools that had been provided to inmates working on a steam fitting project. The six, whose numbers included two killers and an experienced welder, also used blueprints provided for the project.

You may already be a winner

Philippine president Fidel Ramos has announced that he'll be auctioning off the lump of cholesterol that surgeons removed from an artery in his neck. "I'm preserving a relic here which I will use for fundraising for a worthy purpose," he said. Proceeds from the auction will go toward financing projects for slum dwellers in Manila.

The Ross Perot of Rio

In late December Rio De Janeiro mourned the death of the famous chimpanzee Tiao, who passed away less than a month short of his 34th birthday (about 80 years old in human terms). The chimp, a favorite attraction at the Rio Zoo, ran for mayor in 1988, as the candidate of the Brazilian Banana Party, who sought to use him as a protest vote. Tiao came in third, with 400,000 votes. At his death the mayor declared an eight-day mourning period and flags at the zoo were flown at half-staff.

When Prophecy Fails Indeed

On the evening of January 5th, hundreds of Israelis took to the rooftops throughout the country, spurred on by Israeli UFO experts predicting the beginning of a new wave of sightings and close encounters. Many stood at the locations where past sightings had been reported, staring at the sky while playing the soundtrack of "The X Files" on portable stereos, as instructed. The expected sightings did not occur.

You forgot the Fava beans, dude

In December, Andrei Maslich, 24, a Death Row inmate at the prison in the Siberian city of Barnaul, was given a second death sentence for an incident last May in which he killed his cellmate, cut out his liver and tried to cook it over a fire. Maslich, a four-time convicted murderer, had received his first death sentence over an incident during 1995 in which he and another inmate strangled a fellow prisoner and cooked and ate him. According to both men, the

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first act of cannibalism was concocted because they were bored and hoped to be sent to Moscow for psychiatric exams. Maslich said that he killed the second man in the hope of being declared insane and avoiding his death sentence for the first crime.

Employee Relations 101

In Bangkok about 500 angry workers at the Sanyo Universal Electric Company burned down the company's headquarters/factory complex in late December. The workers, many of whom were drunk, were upset with a smaller year-end bonus than was given the previous year.

Cliches Come to Life

Connecticut State Representative Donnie Sellers Sr. was accused of taking a \$200-bribe from an undercover policeman who posed as a food stamp thief in search of a gun permit. According to prosecutors, Sellers can be heard on the policeman's hidden tape recorder saying, "I'm a politician. I ain't turning nothing down."

Do Ya Wanna Dance, down in the sewer system?

Admission to the annual dance party in the Philippine town of Cabatuan now requires presenting at least 50 rat tails. The town is in Iloilo province, where the burgeoning rat population has destroyed 16% of the rice crop. Officials in Cabatuan said that they were inspired by the "Miss Rat" contest in the nearby town of Monpon. Contestants there are judged based on beauty and on the number of rats they and their sponsors can kill.

Trust No One

Chilean officials now say that the Russian Mars space probe that supposedly crashed in the Pacific Ocean in November in fact crashed in Bolivia near the Chilean border. The spacecraft, originally bound for Mars, was fueled by 200 grams of plutonium. Bolivians living near the border reported seeing unusual rays of light around the time that the satellite was to have crashed. In November both the United States and Russia announced that they were certain that the probe had fallen harmlessly into the ocean. However, both countries disputed the time of the crash, with accounts differing by 24 hours.

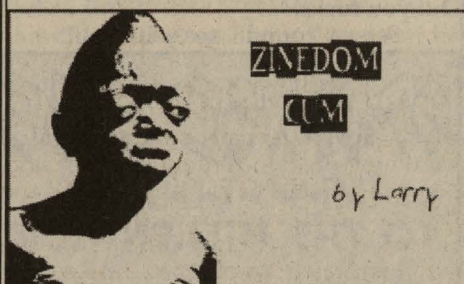
Life Without Cable

According to a freed hostage, two of the Tupac Marxist rebels who took over the Japanese Embassy in Lima, Peru, before Christmas had become addicted to watching soap operas during the ordeal. The two rebels, both teen-age girls of about 16 years of age, would shout "Leave it there!" if any of the hostages tried to change the television channel while the soaps were on. The freed hostage noted that the girls had rarely seen television before and one confided in him that she had "developed a taste for it" while holed up in a Lima

safehouse plotting the attack. Their favorite show is "Maria From the Barrio."

An inmate at the Allegheny County Prison near Pittsburgh, sentenced to life for murder, was electrocuted from faulty wiring in a set of homemade stereo headphones. The 47-year-old inmate was found dead in his cell, sitting on the aluminum toilet with the headphones still on his head. Police were trying to determine if the metal toilet played a role in the death. A 52-year-old Erie, Pennsylvania, man shot his wife during an episode of *Oprah* because he reportedly became enraged that she was reading a magazine while the show was on instead of watching attentively. The woman said that her husband shot her after she explained that she was taping the program to watch at a later time. The bullet entered her ear and lodged in her neck. Her husband, who had just lost his job, had been drinking.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



Distribution Part One

Getting distribution for your zine is, and will probably always be a big problem. It always hardest for those just starting out, so I'm going to try to help point people in the right direction. Zine distribution has been covered in *MRR* before, so this may be an update for some. You might want to try to find a copy of *Punk Planet* #16. I haven't seen the issue yet, but I've been told they did a detailed story on the ins and outs of zine distribution in that issue. Write to *Punk Planet*, PO Box 1711, Hoboken, NJ 07030 for more information.

Genetic Disorder is distributed by Primordial Soup Kitchen, Tower Records, See Hear, Quimby's Queer Store, Wow Cool, Rational Inquirer zine, Too Many Records, 1000 Flowers, AK Press, Blindspot, Rhetoric Records, Get Hip and Vacuum. Altogether, I ship approximately 1,300 when I finish a new issue. Luckily for me, with every issue those numbers have increased by 200-300. I probably have max'd out with my last issue and will probably

stick close to 1,500 with future issues.

This month I'm sticking to the smaller distributors with this column. Things get way more complicated with the larger distributors, such as Fine Print and Ubiquity, so I'll tackle those next month.

Distributing Free Zines

First off, is your zine free? If so, distribution is no problem. Hit all the local stores and clubs in your town and ask them if you can leave copies. Handing out copies at shows or other events is not only a smart way to get copies directly in the hands of a reader, but it's also a great way to meet people. You can also mail copies to punk stores or collectives such as the Dummy-room in Chicago or Epicenter in San Francisco. You can also mail a bunch to zine folk in different cities and ask them to either hand them out or leave the copies at zine-friendly shops. You can give a stack to a touring band traveling through your town to hand out while they're on the road. It's that easy.

Paid Distribution

Getting people to pay for a copy of your zine gets a bit more complicated. Every distributor works differently, so keep in mind that I'm speaking in general terms. Nearly all zine distributors work on a 50 percent consignment basis. In other words, if your cover price is \$2, a distributor the wholesale price would be \$1. There are a few that pay 60 or 70 percent, but I haven't dealt with anyone that pays such a high margin.

The next step is either to write or send a copy of your zine to the distributor. You might want to write first and ask the person what kind of zines they carry and what are they looking for. Sean Guillory of Primordial Soup Kitchen carries over 60 titles, selling them all through mail order. He carries political zines (*The Match, Love & Rage*), music (*Second Guess, DWG-SHT*), personal (*Fucktooth, Boys in Trouble in the Interstate*), comics (*The Assassin and the Whiner*), sex zines (*Black Sheets*), fringe (*J Man Times and Slop Hut*) and a slew of others. He has simple instructions for submitting zines. He's looking to carry zines that fit into those categories, especially personal and political zines. The only specific type of zine is wants to avoid are strictly music zines. Send a sample copy or two stamps for a catalog to PO Box 1312, Claremont, CA 91711 or email Sean at guillory@ix.netcom.com.

Sean also recommended two other DIY zine distributors that I haven't worked with before. He suggested that people send samples copies to Read Until You Die, 23906 Georgia Station, Atlanta, GA 30332, and Basement Children, 3402 Campbell, Rolling Meadows, IL 60008.

Jen Angel of *Fucktooth* also carries zines and books through her Tone Deaf

distribution. She is very picky about what she carries, but I remember reading that she does pay up front. If she digs your zine enough to carry it, you couldn't ask for better terms. Tone Deaf, PO 3593, Columbus, OH 43210 or email at angel+@osu.edu.

Two years ago, Wow Cool was well recognized as a small zine and comic distributor. They had ads in every issue of MRR and paid without having to bug them. I guess there's been some changes. I talked to someone there during the summer about getting paid. He cut their standing order down from 40 to 30 and assured me they were still around even though everyone I had dealt with in the past was gone. I'm under the impression that they've really trimmed their catalog because they didn't have the time or the volunteers to continue at the size they once were. I can't recall the guy's name, but he paid me within 5 days of our conversation. I should have an update on the Wow Cool situation next month. As for now, I recommend writing to Wow Cool before sending a sample because I don't know if they're picking up new titles. Wow Cool, 48 Shattuck Sq. #149, Berkeley, CA 94704.

As far as my other distributors, such as Blindspot, 1000 Flowers, Vacuum, Rhetoric and Too Many Records, they are more of an anomaly. The people behind them are really record distributors, but carry a small amount of zines. That doesn't mean it's not worth a try. Keep in mind that zines tend to have a shorter shelf/catalog life than records, so these people might limit the number of zines they carry. Send a sample copy with a SASE. I don't know if they'd appreciate a deluge of zine publishers bugging the hell out of them to carry their stuff.

Var from No Idea zine is part of Blindspot. It's the first time he's carried Genetic Disorder, but his network is large enough, I don't think he'd be opposed to carrying more zines. Blindspot, PO Box 14636, Gainesville, FL 32604.

1000 Flowers is Timbo from Mutant Pop Records' distribution wing. I was impressed by the fact he sold out of GD #14 before it was reviewed anywhere. He might be looking to carry a few more zines. Last I heard he was only carrying GD and Rational Inquirer. Again, his distro network seems to be growing, so he might be open for carrying more zines. Same goes for Brad at Rhetoric. Send samples to 1000 Flowers, 5010 NW Shasta, Corvallis, OR 97330 and Rhetoric Records, PO Box 82, Madison, WI 53701.

As for Dave at Too Many Records, he's one of those "don't call me, I'll call you" kind of guys. As far as I know, he only carries a three or four zine titles, such as No Idea and The Probe.

Vacuum Distribution, which I've nev-

er seen zines listed in their monthly ads, picked up my zine without me knowing it. MRR shitworker Matt Average was distributing zines through Engine Mailorder. He paid promptly for issue #13, but after I mailed him #14, I received cash from Timojhen at Vacuum. Apparently Matt quit doing Engine, and luckily for me, I guess Timojhen liked my zine enough to take them off Matt's hands and asked to carry future issues. In other words, Matt probably enjoys receiving your zines, which he still reviews for MRR, but it's unnecessary to send him samples for distribution. I don't know if Timojhen is looking to carry more zines, but you can reach him at Vacuum, PO Box 460324, San Francisco, CA 94146.

Other record distributors I've dealt with have been Dutch East and Get Hip. Since both of these are larger distributors, I'll discuss them next month with the other larger distros.

Zine Stores and Zine Friendly Stores

Dealing direct with stores can save time, but there comes a point that if you're dealing with 10 stores who are carrying 10 copies all on consignment can be a lot of work. It can also be a nightmare for a store to try to deal with 300 individuals rather than a handful of distributors, but luckily these people are willing to do it.

Quimby's Queer Store in Chicago is fucking great. It's probably the best known zine store due to owner Steven Svymbersky's heavy involvement in both his local and the national zine community. The store is huge with tons of zines and books and also sell quite a few zines through mail order. For a copy of the Quimby's "magalog" (his catalog is more of a zine), send \$3. Quimby's Queer Store, 1328 N. Damen Ave., Chicago, IL 60622.

To find Atomic Books in Baltimore, just look for the spot where Divine ate dogshit in "Pink Flamings." Yes, the famous scene was filmed approximately 15 feet from its front door. Atomic Books along with See Hear in New York, complete the zine store trinity. Scott works on either 50 percent consignment or 75 percent store credit. Atomic Books, 229 West Read St., Baltimore, MD 21201. Send \$3 for their catalog.

It took me a while to get in the door at See Hear, but once I did, they couldn't get enough of me. Every time I finished a new issue, I would send them a sample copy and one month later I'd receive a postcard saying "Thanks but no thanks. Keep trying though, we might want the next one." Then out of the blue they called and wanted 35 issues. Then they wanted 100 more. A few months later they wanted another 35. In other words, keep trying. Their catalog is \$3, and it's huge.

Other zine friend stores include Mind

Over Matter (1710 Central Ave., Albuquerque, NM 87106), Epicenter (475 Valencia St., San Francisco, CA 94103) and Moon Mystique (614 W. Belmont, Chicago, IL 60657). I have yet to deal with Moon Mystique. They called a couple of times to order zines, but I completely flaked on them. I'll probably be talking to someone at their store soon and reporting back on them sometime in the future.

If you run a store that deals direct with zines, or know of one in your town, drop me a line and let me know of the stores working terms.

Other Distribution Suggestions

I like doing bulk trades with other zines. Bulk trades are when I trade 15 copies of my zine for 15 or so copies with another zine. When I do bulk trades, we usually trade by cover price. For example, my last issue had a \$3 cover price and if I was trading with another zine that also costs \$3, we'd swap equal copies. If the other zine costs \$2, I'd trade 10 of mine for 15 of theirs. I like doing bulk trades because there are no worries about money. I can give them all away if I want. What usually happens is I sell most to a couple of local stores and save a few copies to give to friends. Rational Inquirer and I have been doing trades for over a year now. I'm fairly picky about who I trade with now because I've been stuck with several stacks of boring zines that I couldn't give away.

But you should also realize that many zine editors have decent connections with their local stores so that they are able to help with distributing other zines. I'm able to distribute quite a few zines here in San Diego, which isn't a very zine-friendly city. It's hard to sell zines in San Diego because not that many people are into checking out something that hasn't established itself. I distribute copies of The Probe, Angry Thoreauan, Second Guess, Temp Slave, Ben is Dead, No Idea and a few others. I know my limits, so I rarely take more than 10 issues of a particular zine. I know the store employees and I know what they're willing to carry and how many copies will possibly sell.

What I'm getting at is that hit up zines that have established themselves in their communities. Most are more more than willing to help others get their zines on news racks.. Keffo of Temp Slave is distributing zines around the Midwest and Dave of Ya'kuz'a, along with his mail order catalog, does the same. He's gone as far as trying to sell zines at a community street fair.

Next month I'll address the larger zine distributors. If you have specific questions or suggestions, you can reach me at either PO Box 15237, San Diego, CA 92175 (please include a stamp) or email me at

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harmon1@mail.sdsu.edu.

I also want to include short zine reviews in this section, so feel free to send zines my way. For those of you that were enthralled by George Tabb's story about Lookout! Records in last month's issue of MRR, Jim Testa interviewed Ben Weasel in *Jersey Beat* #58 that goes into detail about what went down between Ben and Larry. Jim also interviewed Milo about the Descendents reunion, and Milo talks about how it's only a temporary reunion while Bill and Stephan and Karl take a break from ALL after they were dropped by Atlantic Records. When will these people ever learn?

Oh, well. Until next time.

CRETINS FROM LONDON



So - another 'Merry Bloody Christmas' in good old London town bites the proverbial dust and the winds of another 'Happy sodding New Year' rattle the panes of 'Casa Bevv' as I put pen to paper!

New Year Resolutions? Forget 'em - roll on the New Year Revolution huh! But did Santa bring this ageing punkette a bagful of goodies? Did he fuck! However plenty of other kind punksters from around the world have, as ever, been sending me a bumper load of exciting and interesting goodies worthy of a mention in this very column - but in particular, the following 3 items caught my attention and my heart-felt thanks go out to the kind senders of the same, who helped cheer up my 'Festive Season blues' no end!

Firstly - by far the most amazing 'punk-rock' video to ever pass between these sweaty palms in aeons, has to be 'KAMPF DER WELTEN! CHAOS - TAGE 1995' - which is a powerful compilation of newsreels and footage of Germany's infamous 'CHAOS DAY' that took place over a long weekend in 1995 in Hanover. Cheers to my wonderful friend Conny Steffens - a 'V.I.P.' (Very Important Punk!) of Hamburg for this! If you ever come across a copy of this yourself - I urge you to add it to your 'historic moments in the making of Punk History' collection!!!

Secondly - I was really pleased to hear from STAN SMITH of the excellent and expanding PHOENIX RECORDS again, who thankfully brought to my attention two brilliant bands soon to feature on a forthcoming PHOENIX compilation

CD. Keep a lookout for anything this self-financed label see fit to release - I've been totally impressed with all I've been lucky to hear to date, and the latest offerings from trio 'THEE OVERDOSE' and my particular fave sound of the powerful 'DAGOBAD' prove the high standards of earlier offerings from the likes of 'PANIC' and 'STAIN' are being strictly adhered to! (PHOENIX RECORDS newsletters with release schedules etc. available from STAN SMITH, c/o P.O. Box 226, Barnet, Herts, EN5 5SS England)

My trio of special 'thanx' ends with a biggy to MARCEL SEEHUBER who sent me a copy of his latest 'LOW NOISE' fanzine (No. 5) - hot off the presses from Alto Hing in deepest Bavaria, Germany! I still can't believe it - but 'LOW NOISE' have seen fit to do me the honour of dedicating an entire page of their excellent zine to me, under the title of 'BEV'S NOSTALGIE CORNER', whereby they have lovingly reproduced various snippets of good old punk news items/interviews etc. that I originally wrote at various stages during the early 1980's for NOISE and SOUNDS! This first 'nostalgic trip' (apparently - 'LOW NOISE' want to continue this feature on me on a regular basis - the mind boggles!!) sees me covering news of everyone from COCK SPARRER, ANTI-PASTI, INFARIOT and THE BUSINESS to the BLITZ, DEAD KENNEDYS, THE EXPLOITED, and an early 'dig' at SKREWDRIVER's dodgy politics - whereby the now very DEAD Ian Stuart informs the masses via a very early quote 'I don't want anything to do with fascism!!!' ('LOW NOISE' is, of course, in its native German language - with the new installation of my 'BEV'S NOSTALGIE CORNER' remaining in its original bad English!!!)

My 'seasonal festivities' were made complete by 2 main gig events that proved to be successful 'blags' in every sense of the word (including lashings of freebie alcohol thereafter) so I have no shame in admitting to being present at two 'old chums' bashes - firstly to see SHANE MCGOWAN trying in vain to remain vertical throughout the entire set with his current band 'THE POPES' and secondly to witness DAVE VANIAN and CAPTAIN SENSIBLE undertake a 'Singalonga DAMNEDhits' that pleased the heaving masses comprising of old punksters riding the nostalgic crest of a wave and youngsters hoping to tune into, some old magic alike. (To be honest, I was more interested in the chat that I had afterwards with Dave V' about his other 'project' - THE PHANTOM CHORDS! CAPTAIN SENSIBLE successfully managed to quash any pangs of nostalgia I personally started to feel during 'NEAT NEAT NEAT' by attempting to beat up his own 'personal roadie' back-

stage for committing the 'unforgivable sin' of leaving the CAPTAIN to - wait for it - carry his own bass to the van after the gig!!! (how punk can you get, huh?!!!)

Oh well - let's see what 1997 will bring us all... One thing inevitable of course - at some stage, you'll get a 'CRETINS FROM '...'?' (name of city/country to be entered when known/when I arrive!!!!) Til soon ...!

T E N A S E S U I C I D E

WITH NICK FITT

Mr. Fitt and the Zen of the Mall

"They don't come here to work. They don't come here to shop. They just come here."

-Mallrats

Ok. Allow me to come clean, kids. I'm a mallrat. I don't have a license (although, by the time you read this, I probably will have it) and the train is expensive. So on those nights when I'm not watching Goodfellas or Bloodsucking Freaks for the umpteenth time and when I'm not making out with obscure girls in obscure places, I'm at the mall.

Mallrats are kind of like gangs, and are at any rate completely different from all others that go to the mall. Mallrats own the mall. Everyone who works there knows them. They have their favorite stores where they hang out (but never purchase anything) and talk to the clerks. Ours are Pacific Sunwear (a skate clothes store) and Mi Casa (a hippie store). Every pack of Mallrats has their own home mall and is quite unwelcome at any other mall. Be completely aware, that almost every mall has but one dominant pack of Mallrats.

Allow to get off on a tangent. At our mall there are a couple packs of Mallrats. None of them understand the zen of it except us. There is one pack that used to be the dominant but lost that and shows up occasionally to harrass us. There is a pack of hessian Mallrats. The group of hessian Mallrats hails from places really far away from Attleboro and they are mostly girls. They are always threatening to beat us up.

What do Mallrats do while they are at the mall?

First and foremost, we roam. We people watch. Mallrats simply roam their home turf, checking out other packs, seeing what non-regulars are cruising the mall and scope things out. This occupies the bulk of the time. I have my own personal explanation for this. My friends and I are

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generally all wiggled out on bonus cups by the time we get to the mall. This in combination with our MTV generation five-second attention span also factors in. We spend most of our time thinking of what to do and walking off excess energy.

Don't forget fucking around. Fucking around is the best part of going to the mall. For instance, I have perfected a technique of tripping myself so that it looks like I have collapsed. Security guards rush to help me up and everyone looks at me. "Are you OK son?" The security guard asks me.

"Yes sir... I just have some... problems sometime." I say sounding as innocent as I can.

Heckling falls under this category. We have a whole system worked out. For the kids in Kurt Cobain shirts we say "I haven't slept a wink since Kurt died, man." For kids in Marilyn Manson shirts we say "Oh! You get the joke!" For kids in Korn shirts we say "Korn" in our best Barney Greenway voice. For the kids in Rage Against The Machine shirts we bust out with a "Man, Zack speaks to me. I'm so glad there's finally an underground band with something to say. Its like, Zack says thing that are in my head but I don't know how to get out. Freedom... yeah, right."

Wacky things can happen at the mall. One night we met a woman who had to be seventy years old wearing a Dropdead shirt. Another night we saw a man walking through the mall in a raincoat and an umbrella. It was the summer and had been sunny all day. So a friend of mine says "Hey man, that's a fly umbrella." To which the man responded "How about I wrap it around your neck you fucking punk!"

The mall is the essence of a teenagers miserable suburban existence. If you live in the city you have record stores and shows, if you live in a rural area you have 4H and the Grangers and shit like that. If you live in the suburbs you have the great monument to commerce- THE MALL!

The workers know us by name. Whenever we pop into the skate shop, the workers are always happy to see us. When we fro-slap the hell-rad people over at Hot Topic, they give us looks (I almost got thrown out of the mall one night when a girl took the liberty of getting me an application that I didn't want from that store and the manager came out and yelled at me).

I'll never forget the time I went to the mall in an Assuck shirt and a bunch of hip-hop kids (who as far as I know, did not know each other) came up to me and started telling me how phat Assuck were and how they know people in Florida who are way into them.

Allow me to introduce my crew. Ike "Yitzhak" Miller- the man, the legend. Ike

is quite proficient in the hell-punk rock dance that we in the buisness know as the Funky Rooster. To do the Funky Rooster just put on some fly music and act like you're pecking at chicken feed. Tristan "Sweatpants" Haggerty- he's the raver of our crew. He's also the only kid I know that will skate by himself in the middle of a cold December night in the Kids R Us parking lot. He's kind of like a little brother- we love him, but we fro-slap him every chance we get. Eric "The Weatherman" Bergevine- the strong, silent type. He's generally the guy in the group that keeps us from getting our dork asses kicked. His girlfriend Christine knows how to rip shit up too, and usually does. She beat the hell out of a guy who said he was going to hit her because she was "mouthing off to him". David "Shiny Skipper" Wall- my brother in grind. I'm in about a million semi-existent bands with him. This is a kid who knows whats up. Barry "White Kicks" Wall- Dave's brother. Barry dresses like a raver, so we always dis him. Hella-good skater who coined the world famous phrase "That's a nice sweater." Last, but not least, the Brothers Lawrence- Pat and Bob. As of late, Bob has been too busy fucking his girlfriend to come out and play with us, but he's still a rad kid. Pat is this wiry little kid who's a sarcastic little fuck. A sample of his work: Ike pushes Eric into some people shopping. They turn around and look pissed. Says Pat; "I'm so sorry! Eric, if you do that again, I'm gonna fucking kill you."

Any other mall rats out there? Get out of the closet! Its time for suburban mallrats to unite!

In closing, I just have one thing to say; Big phat props to DMR posse!

ENDNOTES:

1. My address for all purposes: Nick Fitt, 404A South Main Street, Attleboro, MA 02703.
2. The Cute and Fuzzy Bunnies are the best hardcore band ever, next to the Chaos Agents.
3. Everyone run out and see the film Blood-sucking Freaks.
4. Death-O-Rama is looking for demos, whatever, send them.
5. The h100s and Spazz patches finally came in. If you haven't received yours you will soon. Keep sending those orders. Fifty cents per patch and a stamp for every four you order! NOT ten cents and five stamps, NOT a dollar and no stamps and NOT three stamps! How fucking hard is this, kids?
6. This month's word-of-the-month is "pro bono".
7. Sorry if I've been lax on my mail lately, kids. Exams and shit. Otherwise I've just been busy with work and/or lazy. I'm getting better though. Keep send that mail

if you want.



STARTLING DISCLOSURES

Personal Magnetism

Hypnotism, Will Power, Nerve Force--Call It What You Will

DR. DANTE

Jumping jack-off Jesus, where do they keep finding the lame tracks for all of the completely underwhelming compilations of 60s garage punk etc.? Not to mention the mostly cruddy bonus tracks appended to CD issues of perfectly good LP comps as come-ons to the hapless completists.

There have been a few especially noteworthy comps down the pike lately to combat this trend. First off is "Mondo Frat Dance Au-Go-Go" (O.K., it's "frat" rather than "garage" for all you hair-splitters, as though I care) which isn't actually THAT recent but I avoided it like the plague owing to the cover (a badly-reproduced photo of some fancy pet fish with the comp's title in Harry and David-esque script; the photo is a reference to goldfish swallowing, one of those legendary wacky Fraternity things like drinking grain alcohol, pulling trains and seeing how many people you can get in a phone booth, get it? Oh, never mind, it's a pretty lame idea which is fortunately not a reflection of the quality of the songs therein).

Anyway, the music is as good as the "Back From the Grave" series, but cruder and dumber. Some of the stuff is world-class transcendently dumb stuff that can hold its own with the dumbest on the (real) Killed By Deaths. The lyrics to the Navarros' "In the Dark," for instance, consist in their entirety of the old chestnut, "Where was Moses when the lights went out? In the dark" with a few minor variations ("He's still in the dark") while the band works out their rather crude mastery of dynamics.

This is unfortunately a CD only release (available from Arf! Arf!, PO Box 465, Middleborough, MA 02346), but then "Drink beer! Yell! Dance!" comp was LP only, so that balances things out somewhat. At any rate, don't be scared off by the cover.

In a more esoteric vein (that which was mined by the well-worth owning "Big Lizard Stomp" and "Slitherama" comps) is "Banzai Freakbeat" (available on CD and LP, hurrah for our team!) which collects some of the most impossibly rare Japanese 60s Group Sound (G.S. for short, podner) tracks, and none of the Bee Gees sounding pop stuff either. The Spiders and the Carnabeats are both featured with

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a host of less-known acts, although for my money the highlight is two songs by Takeshi Terauchi's Bunnies from a promo-only live EP. Terry did some great stuff (including some of the most amazing instrumentals ever) with the Bunnies and the Blue Jeans (and, like the Ventures, way too many unrocking albums from the late Sixties onward which we will pretend never happened), but none of his studio work rocks as completely these two songs. This may not be the easiest record to find, but it's well worth the search.

Other than that, go see "Mother" and support the funniest man in the world (Albert Brooks) in every endeavor (and don't forget America's funnyman, Neil Hamburger). Drive safely.

The Quality of Military Life

by: TK Getzgo

The Quality of Military Life has officially become The Quality of Civilian Life, and I couldn't be happier. By the time this goes to print I will be free from the shackles of the government (at least a little). It isn't hard to imagine how I'll feel when I am a civilian again, so this column shouldn't be too tough to pound out. The military has been my shitty foster home for the past few years, so the changes to my life are going to be many. I relish the opportunity to experience them, good and bad, with the knowledge that I am no longer a front-line slave to the Capitalistic war machine.

MaximumRockNRoll, too, is going through some changes right now, so I don't know what the future will be like for a column concerning punks in the military. I, for one, wouldn't mind seeing the feature continue with a new writer or series of writers. My column started in the February 1996 issue and ends here, in the March 1997 (I think) issue. It's been a fun year. If I pissed you off in that time: fuck you, you deserve it. If you liked the things I had to say: thanks. If you didn't read my stuff: you aren't reading this either, so I don't care.

I would like to suggest that all military punks start writing about issues that are of concern to them, stories of service-related horror, etcetera. Send them in and see if they make it to print. Punk-minded people who are stuck in the military need a voice. It is bad enough to be a slave to Uncle Sam, but it is even worse when most of your "community" (aka "punks") are

too fucking ignorant to respect your integrity and worthiness. Don't give up, fight!

If any of you are new readers, or even older readers who may have missed the point, take this advice: stay out of the military. Don't waste your youth, don't waste your life. Unless sabotage is your order of the day, stay the hell away.

If you are in the service now, stay out of trouble and count the days until you are released. I can't offer any more advice on the subject. It's that simple.

As I said, it has been a fun and interesting year for me. Joining *MRR*'s staff of writers was an enlightening experience. I now feel completely hopeless about a "future" for "punk". It is really pathetic how little unity there is in what should be one big happy family. I am completely disgusted with the state of punk in 1997. Even the music is getting mostly stale.

As of this writing, Tim has not decided if he wants me to continue to write for this zine on a regular basis. If my input is requested, I will probably offer it. However, I am not even going to think about it for a few months. I have too much to do right now, as I officially exit the military. I also have much thinking to do on "punk" and my place in it.

For as long as I can remember, "punk" meant individuality, rebellion, freedom. It meant "be yourself at all costs" and "if you don't like it, fuck off". Punk music was also about freedom of expression and individuality. Few of today's "punx" (ugh! the ultimate mainstreamism!) are on the same wavelength as me on these opinions. Oh, well.

I will not give up my cherished punk rock records, or the attitudes and opinions I have fostered over the years. (This does not mean that I am a closed-minded lunkhead; obviously I am open to new ideas and am willing to adapt to them if they are worthwhile.) I am just going to step aside and take a breather from the current "punk" world. I'm only going to shows that deserve support. I'm only buying records from bands that actually have the talent to command a legitimate release. I will continue to read *MRR* and other zines, of course, to see where things are headed. I just think the future looks pretty fucking bleak, and I can't change something that doesn't want to be changed.

Complacency is fine for the weak and pitiful. Punk (whatever it is) deserves better. Fuck the system, kids, and have a nice day.

DISCLAIMER: "The Quality of Military Life" has not been, in any way, approved or endorsed by the United States, its government, its military services, or its general population. In fact, it has not been approved of, endorsed by, accepted, or understood by anyone who is not me. I

guess I've been fooling myself. "You're not punk, and I'm telling everyone. Save your breath, I never was one..."



Brian Zero

Here is a sign: there are two cartoon punk rockers on it, cigarettes on their lips, colored mohawks on their heads. Underneath them are the words "No Disheveled Appearances." During the late 1980's this sign hung on the door of a dance club called the "Graduate" in Davis, CA, the town I grew up in. As a policy of the Graduate, anybody could pay to come in as long as they didn't look "punk" by the owner's definitions.

Some might argue that the owner of this business had the right to refuse service to anyone, but where does liberty blur across the lines into what society deems prejudice and bigotry? Obviously, if the sign posted on the Graduate's door had stated "No Rabbis," it would have caused an outrage. For some reason, though, discriminating against punk rockers proved to be acceptable. Why?

Perhaps it can be said that the history of humanity is one of discrimination, where some people have always been denied the privileges of others simply based on superficial differences such as skin color, culture, religion, gender, sexual preference or even the clothing they wear. Quite simply, some group has always managed to be deemed inferior to the rest, and at the very bottom of the totem pole are those people who are safe for everyone to treat badly, people in the past who I have referred to as the "hated." Who are the hated?

Remember those kids in high school commonly called "geeks" and "dorks," who simply didn't fit in? Most of these misfits tried to keep themselves low profile enough so as to avoid being attacked; they accepted their exclusion from the rest, from dances, football games, dating, friendship—from life in general. Gradually they simply ceased to be noticeable. Some of them, however, had the audacity to announce their existence in one way or another, to come out from hiding in the shadows, to become visible. As a result, they found themselves frequently attacked both verbally and physically from other members of the student body; they found themselves being turned from simple human

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beings into living objects of derision, into the hated: unremovable stains on the status quo.

In the 1980's punk rockers were, in the eyes of a large proportion of society, another unwanted stain. Being punk didn't make you "cool" like Fonzie from *Happy Days*, it made you a target for abuse. Sure, it can be said that there was a romance of punk by certain minor elements of the media, as indicated by such films as *Valley Girl* (where punk rock Nicholas Cage meets a wealthy valley girl and embarks on a formula rebel boy meets good girl love affair). Sure it's also true that many "bigger" punk shows were heavily populated with Republican kids from the suburbs momentarily flirting with rebellion. For the most part, however, the general mindset about punkers was that they were a group of thugs, junkies, racists, and morons with weird hairstyles. This mindset of course was influenced by a media which typically portrayed them as such, and a government more than willing to group them in with other hated miscreants, e.g., in 1986, California governor George Deukmejian's "Gang Task Force" slotted punk rockers into a special category of gangs that desecrated graveyards, worshipped Satan, and committed various other evil deeds.

The idea that punk might have been an actual culture was never approached, that its adherents might have something valuable to say, never hinted at. All society cared about is that you, as a punk rocker, would not become visible enough to ruin their pretty picture of the world. You could listen to punk music, read the literature, whatever; but if you dared to look punk, dye your hair purple, pierce your nose, then you would be treated like garbage: you faced verbal and physical intimidation from others, including police officers; rude treatment from business owners; and as far as actually finding employment, you would be lucky to get a shit job cleaning dishes for some petty capitalist owner of a diner who didn't mind you looking like a freak as long as you didn't mind him treating you like a slave.

I know this was the case because this was the life I lived. I went from being an invisible nobody to being a well hated somebody, a teenage freak with blue hair and eyeliner on. There was not a day I went out into public without having people yell "die, faggot" or "get a haircut" from their car windows. There was not a day when I didn't fear that somebody would assault or try to kill me.

Even the so-called progressive people of the time could barely contain their distaste at the punk culture. Such was the case when I went to a "Beyond War" rally in Davis one night in 1985, where over a

thousand people gathered to hear Ed Asner (a celebrity actor who played Lou Grant on the Mary Tyler Moore Show) speak about the necessity of peace. An older friend of mine suggested that I meet Ed Asner, as she said that he was a pretty nice man. Since his words seemed like those of a fairly tolerant person, I introduced myself to him after the rally, asking him to give some advice to a younger person who wanted to make the world a better place. Scanning my appearance from top to bottom, he instead lectured me on the importance of looking "normal." On another occasion, about a year later, when I went with some friends to protest against an animal laboratory in Los Angeles, I was made to sit on a stage by various animal rights leaders who proceeded to use me as an example to others as what not to look like at the demonstration, what would embarrass the movement in the eyes of the media.

With very little public support, punk rockers became a truly alienated group. The "scene" as it was called became an underground railroad, a place where you could find others who felt proud to be hated. When you saw somebody on the street who had any adornment that identified them as a member of the scene, chances were high that you had run into a connection to the railroad; you simply didn't let such a person go by without saying something.

Of course times have changed now. I see all around me people who dress in ways that would have once identified them as belonging to the scene; but these people are different: there is no understanding between them of what it means to be excluded by the entire surrounding society. Their piercings and tattoos don't identify them to me as members of the underground. They walk by oblivious to how the superficial expressions of rebellion that they now wear once said something, once identified them as belonging to a group at war with the superficial.

As ironic, as much of an oxymoron as it may seem, the fashions that caused those in the scene to be discriminated against also helped them to discriminate, to choose, which people to seek in the crowd. Now we are back to the crowd once more, without a clue as to who really feels apart from it. With our attire, our character armor, torn away and turned into a commodity, we have been forced to look deeper at ourselves, to ponder about our identity. Do we have one? How do we discriminate between what is our scene, and what is not? Must we discriminate at all?

Here is a sign: on it there are the words "no nazis allowed." I think this is a sign that is safe to say hangs on much of the scene these days. Is this not direct discrim-

ination? Afterall, who are we to tell people that because of their belief systems they are unwelcome at our shows? In my case, and in the case of others it became necessary to say "no nazis allowed" when the scene suffered at the hands of such people. With no connection to the mainstream, and alienated from the wonderful protectors of our society, we had to police ourselves by making choices as to who we wanted in our scene. We had to do what the owner of the Graduate did, we had to discriminate.

In a world such as the one we live in, dominated by a race of beings driven by symbolism and hierarchical power structures, those of us who stand against the flow, who try to proclaim our own identities, who flail away at the massive icons that our fellows bow before, have the double hard task of not submitting to the same insanity that propels the rest. It's obvious to me that as irrational as it may seem, the idea of a "scene" must continue. I can think of no other way to keep this underground railroad functioning as a true alternative to the corporate takeover of the world but to keep it alive as an actual culture. Obviously, there will be discrimination, there will be elements excluded, like the nazis were (and are), like those with corporate connections might be. As a culture, however, that seems to deplore power pyramids and segregation, as a culture which has a history of being victimized by prejudice directed against it, it seems logical that we should be doing our best to create an egalitarian structure to what we are about. So is this scene doing its best to create such a structure? I think it could be doing better. In my next two columns I will be talking about two forms of discrimination this scene could and should eliminate: discrimination based on age, and discrimination based on class. Until next time, happy trails...

JASON USELESS

obey!
shit!



When I Am Dictator...

I'm fresh out of quotes, in case you care.

—Jason Useless, 1997

I should start off the new year by apologizing for the erratic frequency with which my column has appeared as of late. While I have been handling the responsibilities of fatherhood and full-time employment with casual aplomb, a byzantine conspiracy (with ties to the Mossad, a breakaway faction of the Michigan Militia,

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the psychotherapy cult known as the New Alliance Party, and Punk Planet) has been working against me. Even though I pay a subordinate to drive some 75 miles out of St. Louis to drop my column in the mailbox each month, they have managed to intercept two hard-hitting columns dealing with missing Kazakh nuclear material. Only my emasculated and limp "humor" columns are allowed free passage through the mails.

So please excuse me if this column seems a little flat. I'm trying to pass it through the bars of my invisible cage like a smuggled love letter. If I have to tone things down a little, who cares? I'll cooperate with anybody if it means getting my message out to more kids...uh, I mean, uh DIY it or leave it! My DIY right or left!

Enough semi-assed jokery. During the recent election campaign there was a lot of talk by the Anarcho-Republicans about eliminating the Food & Drug Administration. It's not that I didn't appreciate their attempt to get Big Brother Government off of my tax-paying back. Think of the unfortunate Swedes and Canadians who will never know the delicious flavor of Red No. 5, or a refreshing glass of industrial waste after an exhausting dash through a neighborhood gunfight, both as American as George Washington. But I, in my role as radical relic, still believe that government might have a responsibility to protect its citizens, and that this obligation should be taken seriously. (I can hear the snickering from the crust gallery.) So here, then, is my program for an amped-up, ass-kicking, fully-democratically-accountable FDA:

—Study after study has shown that a heavily disproportionate amount of alcohol and cigarette advertising is done in working-class neighborhoods, usually with high African-American or Hispanic populations (or, in Canada, Native American ones). This is reflected in higher rates of alcoholism, lung cancer and domestic violence in these areas, although, of course, poverty is the root cause of it all. When I am dictator, all tobacco and alcohol advertising will be banned, but this legacy of exploitation must be dealt with more drastically. A program of reparations payments to inner city families who have been hurt by alcohol or tobacco would be immediately instituted. In addition to this, a massive alcohol & tobacco educational campaign would be funded by corporate dollars, with zero corporate input on the program. Only this swift and sure action by the authorities can even hope to mend the decades-old wounds inflicted by cigarettes and liquor, without resorting to simple-minded and ineffectual prohibition methods. No more predatory abuse-peddling.

—The most frustrating type of holdout against vegetarianism is the person who

accepts the moral premises of it, and sees the health and environmental benefits, but insists that the taste of meat is just "too good." The best weapon against this deviationism is tasty, remarkably accurate meat imitations. My regime would allocate generous funds to a team of world-class chemists, nutritionists, and chefs, to research and devise ever-tastier, healthier, and more deceptive meat substitutes. If our society made this a priority, we could conquer omnivorousness in a matter of a few years. My society will do just that. What's more, I am committed to bringing fake meat into the mainstream American dining room, not just a few overpriced metropolitan bistros. To this end, we will begin a subsidy program, to keep prices below that of real meats. The subsidies will be paid for by a heavy tax on real meat. It's time for the remarkable innovations in the fields of seitan and wheat gluten to be shared by our whole society, top to bottom. In an age of daring advances, from tofu to tempeh to brazil nuts, in the quality of meat substitutes, no-one would have any excuse to continue eating actual flesh. So ha ha ha.

—Those of us with our ear to the herb garden, so to speak, have heard the rumors about RJ Reynolds and Philip Morris owning huge tracts of land that lay fallow in anticipation of the legalization of marijuana, and the supposedly trademarked name "Marlboro Greens." To avoid creating the ugly corporate monsters that go along with the tobacco industry, my FDA will have a strict licensing procedure. Applicants must be worker-owned and run (with small pay differentials and extensive benefit packages) firms that display a commitment to sustainable, low-impact farming and a concrete plan for carrying it out. They would have to maintain these standards, through frequent inspections and public hearings, to keep their license. The cost of the license would be based on the profits of the enterprise. These regulations would not apply to small growers who grow only enough for family and social use. This way, we can ensure that the industry will be socially and environmentally sound from the very beginning.

Well, that'd be my first hundred days, anyway. To join the crusade, write POB 63452, St. Louis, MO 63163 USA.



Well, well, well... 'tis a new year. Doesn't feel much different. It's been quite

a while since I first started doing this column (though it doesn't feel like that long), and things haven't really changed that much. The pop punk bands have quit rolling in, like a sappy ocean of stagnant syrup, and I see a lot more 'ska-core' bands, but that's about it. The internet has certainly come a long way—now you can get ~n. it from a Sega video game system. I'm still not on it, but someday I'm sure I will have to be. The internet could help save a lot of resources, like paper, and does much to benefit the world, but I'm convinced that some day in the future, there will be no live human interaction whatsoever because of it. We'll all live in caves underground because of the greenhouse effect making the surface uninhabitable, and be confined to a solitary existence because of all the unstoppable virus' that are rampant. The only people allowed human interaction will be the rich and corporate leaders, like Microsoft, McDonald's, and Blockbuster. A life of living underground, being shipped an allotment of big mac's and staring at a computer.. screen all the time will, of course, make us look different after awhile. You know those bald aliens with big eyes and heads that are on everything now? Those are actually people from the future who have invented a time machine. That's not to say that the internet is all good now, either. There is this little town by the little city I live in, called Cut-N-Shoot. It was formed by rednecks, and that's pretty much all that lives there now. It's said that if your car breaks down there, and your black, you'd better push it through to Conroe, or you'll be dead before the next day. Most of us avoid the place like the plague. Think of all the shithead, inbred, racist, redneck cliches you can think of—they're true in that town. I work in a music store in Conroe, and every once in awhile, one of these freaks will come in. There's one in particular, named Lester, who comes in about once a month. Under normal circumstances, these people would end up killing each other in a brawl or in some land dispute or something. Thus, the stupid are weeded out in a cruel but natural process of evolution, and nobody has to deal with them outside of their little area. This is how things were intended to be. However Lester came in the other day and told me he got on the internet. I have no idea how he did it, except I know our phone company has been pushing it on everyone, so I imagine that's it. Anyway, he told me he's found 'a whole bunch of really smart people' on the web. As he went on, I realised that he's stumbled on to a white power channel. Thus, through the internet, the weak and the stupid have made contact and are now commencing to spread. Mother nature is probably committing suicide at this moment. Help us all.

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On an upbeat note, another of the first bands I ever reviewed is back with another tape. It's THE BLIND PIGS, and this release is a little more consistent than their last one. They've honed their many influences into kind of a harder Fat Wreckords sound, with a lot of melody and good musicianship. 6 songs, good production. Caixa Postal 245, Barueri, SP/ 06453-970 Brazil. THE EPILEPTIX play tough punk/hardcore that sounds inspired by the new TOTAL CHAOS or possibly older EXPLOITED. Pretty good. 8 songs, okay production. 5820 Christine, Apt. #303/ Westland, Mi. 48185. ARSON FAMILY play mid paced, chunky punk with a slight metal influence. 7 songs, good production. 87B Ninigret Rd. / Narragansett, R.I. 02882. HAVOC also play mid paced chunky punk, but with a strong metal influence. It's that BIOHAZARD N.Y. sound again. No sir, don't much care for it. 5 songs, good production. 509 E. Providencia Art. #202/ Burbank, Ca. 91502. THE BLOODY SODS play great, brutal punk with a very strong Oi! influence that's better than most. Catchy music, gruff vocals, streetwise attitude- you know the sound, and if you like it, these guys rule. If you don't like it, you might like them anyway. 8 songs, good production. 3150 E. Hwy 34 #246/ Newnan, Ga. 30265. CRASHPAD play melodic punk with male and female vocals. They have 2 male vocalists, and the girl mostly does backing vocals. The music is mid paced throughout most of it. Decent stuff. 12 songs, good production. 10210 S.W. 38th Plaza/ Gvl, Fl. 32607. They say that a bad environment aids artists, and I know misery and oppression aids punk (just look at all the great records that came out in the Reagan years), so that must be why AMPUTEE, from South Carolina sound so good. Viscous hardcore- not real fast, but heavy, kind of akin to MAN IS THE BASTARD. 4 songs, good production. 504 S. Bonham Rd./ Columbia, S.C. 29205. THE SNATCH-RS play good old fashioned punk/ rock the way it should be done- wi-h style and charisma, a viscous guitar sound and bouncy bass. Good stuff. 6 songs, good production. 3916 Loewell Blvd. I Denver, Co. 80211. LAST YEARS YOUTH play your average punk hardcore with a bit of melody and catchiness thrown in for good measure. 6 songs, good production. 5033 Devonshire #2W/ St. Louis, Mo. 63109. IDIOT PARADE throw down some good 4 chord punk with 3rd grade lyrics- another band that should have had a 6 song 7" in the '80s. Good stuff. 17 songs, good production. 16306 Elmont Ave./ Cerritos, Ca. 90703. My favourite band of this month is ROTTEN PIECE OF TERRORISM. They belt out some fantastic, grinding hardcore with a fuzzy guitar, fast drums, screamed vocals, and great

breakdowns. They kind of remind me of one of my favourite hardcore bands ever- THE SCAM. Pick it up. 13 songs, good production. P.O. Box 762/ Buffalo, N.Y. 14207. OXE-OARD DRAIN play ultrachunky, metally hardcore, which I usually don't like, but these guys play it with enough style and heaviness that I do. The songs could stand to be a bit shorter, but this is defiantly the best BIOHAZARD metal/ punk with rapish vocals band I've ever heard. 7 songs, good production. 8480 Holiday Hills Dr. / Cincinnati, Oh. 45255.

As always, I'm at P.O. Box 2584/ Conroe, Tx. 77305 for snotty punk/ hardcore/ crust/ straight-edge/ etc. demos and comments.



So, there I was, wearing my clip-on tie. And my Nike All-Courts, jeans, and button up shirt. With my "Publics" supermarket badge that had my name on it. "George Tabb: Bagboy". Late for work. I was kinda speeding up Highway 319 in Tallahassee, Florida, trying to get there before my boss noticed I was late, and then would take away my lunch break. Because, then, I couldn't go a few stores down to the bookstore, and oogle at the new Penthouse or Playboy. Anyway, so I'm speeding along, listening to the Ramones "It's Alive" album I recorded onto a cassette, which was now blasting through my Archer stereo system I got at Radio Shack for like really cheap. My dad's Datsun 510 was going pretty fast, and I was happy he had let me install a stereo into it. I remember the day I actually put the stereo into the car. He said, "George, I'll let you put that in the car, but just remember, it's my car, so therefore it's my stereo." Yeah, whatever, Dad.

So, "Today Your Love, Tomorrow The World" starts and I'm singing along. "I'm a nazi baby, I'm a nazi yes I am," I scream as I'm driving at about 55 in a 30 miles per hour zone. I figure there might be a chance I'm gonna make it to work on time. "Little German boy, being pushed around", I sing as I continue to travel fast. Then I saw her. On the side of the road. From behind. Blue-jean shorts. A white halter top. Long blonde hair. High tops. I was in love. As I passed her, I glanced in the rear-view mirror to check her out. I saw myself. In the stupid clip-on tie, and dopey sunglasses I'd borrowed from one of my sisters, so I could

actually see in the blinding Florida sun. They were "My Little Pony" glasses. Little fucking cartoon horses all around the frames. I imagined myself stopping the car and saying hello to her. She'd see me in those glasses, and that tie, and laugh at me. Call me a dork. And she'd be right.

So I adjust the mirror so I don't have to look at the "My Little Pony" sunglasses, and check her out. She looked very cute, about my age, and someone who would definitely never give me the time of day. But I could always imagine. I was good at that. Girls never talked to me. Hell, I was 17, and had just reached puberty a few months earlier. I was just starting to get pubic hair. All the girls would say I was cute, or treat me like their damn little brother. It sucked.

So, I'm looking at her and listening to The Ramones, and, well, I kinda forgot I was driving. Maybe for only a second or two. But that's all it really takes. Really. So I decide, in my mind, to remember what she looks like. I had just discovered playing with myself, and she'd be good material. Fantasy. Because there was no way that would happen in reality. Anyway, I look forward again, out my windshield, and see a blue station wagon stopped about twenty feet in front of me. And it wasn't moving. And I'm going 55 miles per hour. And then I realize it's time to die. So I glance again in the rearview mirror as I hit the brakes, and I swear I see her smile.

But let me back up a bit. I got my driver's license when I was 16. On my birthday. In Connecticut. And by the time I was 16 and one day old, my dad grounded me, and told me I couldn't drive for a year. I think it was because I either didn't take out the trash, or didn't mow a certain part of the lawn. Whatever. My dad liked grounding me. And now that I could drive, he'd have more power over me. So, I wasn't allowed to drive.

Of course this really pissed me off, because I looked forward to the day I could drive since I was two. Being able to drive meant being able to get away from my fucking house with my fucking dad and evil step-mom. And now he had taken that away. I hated the guy.

One day, my father asked me if I wanted to drive his big "Suburban" station wagon downtown to a store to get him some dog food.

"I thought I was grounded", I said to him.

"You are, but if you want to drive, which I know you do, you can go to the store and get the dog food. It'll give you practice, and maybe one day, I'll let you drive on your own again."

I just looked at him. He wasn't gonna let me drive again. The day he'd lift the grounding, he ground me again. I knew

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the guy. That was his M.O. Being a power-playing fuckhead. But I played along, because I had nothing better to do, and I wanted to drive.

"Okay," I said to him, "I'll go get the dogfood, and I'll take my brother Seth with me, okay?"

"Good," said my father, "and you buy the dogfood. Out of your allowance money. They are your dogs too, you know." Doh.

My dad always liked to take my allowance too. But that's another story. So, me and Seth get into my Dad's station wagon, and head downtown to get some dog food. Kibble I think. I plug in my minicassette player into the lighter plug, and blast "The Rocky Horror Picture Show" soundtrack. That movie, and those songs, fucking rule.

We make it to the store and I get the damn dog food. I load it into the back of the car, and then Seth and I start to make our journey home. I turn on the tape player and sing along to "The Time Warp". As I back up this monster size station wagon, I see this stone wall behind me in the rear-view mirror. It looked far enough away. But it wasn't. Suddenly, Seth and I go flying forward as I hit the stone fence and knock part of it down. Cool, I think to myself. Damage. Awesome.

We get out of the car, and I start to get afraid. What if I fucked up the back of the car. What if the stones knocked out the tail lights, or dented the damn thing. My dad would beat the shit out of me. I mean, of course he'd ground me for like ten years, but then the fists would fly. And I hated going to school with black eyes.

We go around to the back of the car, and the fence is completely knocked down. But the car looks fine. Nothing wrong at all. Well, except for the steel trailer-hitch, which my dad had installed so he could pull around his damn horses, the ones that shit too much, which I had to clean up after.

The hitch was a bit scratched. Just a bit. Nothing major, at all. In fact, I just rubbed it with my shirt a little, and it looked as good as new. Well, it was new. As was the car. My father had purchased it like only about a month or so earlier.

So, me and Seth start to make our way home, leaving the fence the way we hit it. Dumb rocks. We sing along to "Time Warp" and then "Sweet Transvestite", as I drive up Stanwich Road. As I'm driving, I kinda feel the car start pulling to the left a little. Then a lot. I kinda have to fight to keep the car on the road. Uh oh. I did something to it. But I don't say anything, and act totally normal in front of Seth, screaming "I'm just a sweet Transvestite, from Transsexual, Transylvania" out the window.

We make it home, and go inside. My dad asked how his "new car" was running, and I said fine.

The next day my step-mom takes the car out to the supermarket, and has major trouble with it. She tells my dad it pulls to the left, and is majorly fucked up. My dad tries to drive the car, and it does it to him. He asks me if I had any trouble with it, and I tell him it ran like a charm. He believes me. He doesn't believe me when I tell him I'm not on drugs, not gay, not a male prostitute, that my mom and step dad in New York aren't heroin addicts, but he believes me now. A kid who has only driven twice, because of being grounded. Shmuck.

So, the idiot takes the car to the car dealer where he got it, and they tell him the A-frame is cracked. Destroyed. That the car is ruined. I'm with him. I kinda smile when he's not looking. They tell him they don't know how it happened, but it's my dad's fault, and not the car dealer. My dad, drives us both home, furious.

We go back into our house, and my dad starts to blame my step-mom. She blames him back, and they both get into a real fight. Fists and everything. I'm glad they are both hitting each other, and not me. Like they usually do. My dad blames her for breaking the car, and she blames him. It's great. Almost as good professional wrestling. Eventually, I get bored and leave to watch television. Cartoons were on, and the fight was getting boring.

Almost a year later, my dad let's me drive again. Well, a big drive. He did let me run some errands for him every once in a while, in the car, and I had no problems. I drove very carefully. It was fun. Driving was cool.

"George," my dad says, "how do you feel about a long drive?"

"Cool," I say to my dad. The more I got to drive, the more practice I'd have to make my big getaway one day.

"Good," he says, "Cause I'm moving the family down to Florida, and I want you to drive the truck with the horse trailer."

Moving? Florida? Doh.

It figures that he'd let me drive over two thousand miles, with eight horses, but wouldn't let me drive two miles to visit my friends.

So, again, I bring the "Rocky Horror Picture Show" on tape, and me and Seth listen to it all the way to Florida. That and the CB my dad had installed in the truck. See, he had my sister drive as well. Also, he drove, as did my step mom. It was like the fucking Tabb Convoy. To Florida. We all drove on the highways together. My sister, in the Datsun 510, my step mom, in the left-pulling Suburban with some horses, and me, in the pick-up, with some more horses, and my dad, in a U-Haul. Every once in a while I'd hear my dad's voice over the

Rocky Horror tape say shit like, "This is big Tabb, come in little Tabbs, are you there, over?"

"This is Sweet Transvestite," I say into the CB mic, and my brother would laugh.

"George," I'd hear him yell, "Be serious, and stop being such a fag."

"10-4 there good buddy," I'd say, "What's up big T?"

"We need to make a stop. Sighted any bears?"

He'd say that with all seriousness. Like he was some trucker or something. He'd ask what my "20" was, and ask about police and shit. What a putz. I wish some real trucker would have kicked his ass. Now that, would be funny.

Anyway, we made it to Florida, where of course, the moment we got to our new place, I was again grounded. Punk Rock.

So, he didn't let me drive very much. Only errands for him. Not much happened except for once I ran over a puppy. But that's another story.

I eventually get a job bagging groceries at Publics, and my dad lets me use the car because I now have a job. Which means, of course, I can pay him rent. Fuck. Anyway, he lets me install a stereo into his Datsun 510 wagon, and I use it to blast Ramones, Dead Boys, and shit like that on the way to work every day. I was going to high school, and working almost 40 hour weeks. It kept me the hell out of my house.

So I'm making my way to work one day, and see this girl on the side of the road. I check her out through my sister's "My Little Pony" glasses, and wind up bashing into a car in front of me. Big time. I remember everything going into slow motion, as I slammed on the brakes. The car went into a skid, and out of control. The car in front of me didn't move, and I heard myself scream "Fuuuuuuuccccccckkkkk!" as I hit the car dead ahead. Then I heard the crunching of metal, the screeching of tires, and of course, The Ramones. They were still there after everything else went quiet. "1-2-3-4, Today your love, tomorrow the world" Joey sang as I sat there in my clip-on tie and my dad's smashed car.

I got out of the car and walked around to the front of it. It was killed. Destroyed. The whole front end looked like an accordion. However, the car I hit, had no damage. At all. The guy who was driving it, got out and looked at his car, then at mine. I offered him my name, and insurance company, but he said it didn't matter. His car looked fine. As he told me this, I smelled all the booze on his breath. He didn't want any cops around. He was driving drunk.

So, he drives away, and leaves me in the middle of Highway 319 with a smashed car. My dad was gonna kill me. Dead. As I'm thinking this, the girl in the blue shorts

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walks by and smiles. I would have smiled back, if I hadn't been crying. I was dead.

Somehow the car makes it back to my parent's house, and my step-mom, who was taking a break from either fucking the handyman or riding her damn horses, takes a look at the car.

"Your dad is gonna kill you," she says, matter of factly. I start to cry again.

"He is gonna knock your lights out. Ground you forever. And you deserve it. You little shit."

Nice woman.

My dad gets home that night, sees the car, and freaks out. He storms into my room, where I'm hiding under the covers, knowing a beating is coming.

"The car," he says, face all red. His fists are shaking.

"I know," I say.

"You destroyed it. I should knock some sense into you," he yells.

Here it comes, I figure, he's gonna knock my lights out. Beat me up as usual. All because I had to look at some girl in nice blue shorts, blonde hair, and tight-ops. I feel myself start to get excited.

"Tell you what, George," my dad says, "instead of hitting you, I'm gonna throw you outta the house. Now. You cannot return home until that car is totally fixed."

"But where will I go?" I ask him, losing my erection.

"I don't care. You have five minutes. If you are not out, well," and then he started to shake and turn red again.

I got out.

I went to my friend Scott's house. Hung out with him, and his mother, who always wore her underwear around the house. She was kinda hot. But not hot enough. Although, I did think about it.

The next morning Scott and I took the car to a lot of repair shops. They wanted at least \$500 bucks to fix the damn thing. They all told me the car was worth \$300 because of the bad condition it was in and the rust.

I called my dad.

"Dad," I said to him, "they want \$500 bucks to fix it. I have that much in my account. Saved for college. But the repair guys say it's only worth \$300 bucks."

"So?", my dad said.

"I'll buy the car from you for \$500 bucks. How is that?"

And for once in his miserable, greedy, asshole life, my dad was okay. He sold me the car for \$500. As it turns out, he kept the insurance policy, and the car in his name, and eventually, got the car from me anyway. But it was mine, at least for a few months.

As soon as I got off the phone with my dad, I told Scott I owned the car. He slapped me five, and I slapped him back. Then, me, Scott, Scott's mom, and Scott's

brother, Bill, went out into the parking lot, and with a chain around a telephone pole, and a couple of bolts, fixed the car. I backed it up, and pulled it straight. Bill put in some bolts, and the thing looked a-okay. Not good like a car place would have done, but, well, it looked punk rock. And it was fixed for free. Ha.

I went home a couple of days later and my dad saw the car. By this time I had painted the hood with a Batman Bat, installed green carpet into it I had found in a dumpster, and had huge speakers in the back from an old stereo.

"I want the car back," my dad said to me.

"You sold it to me," I said back to him, "You have my \$500 dollars".

"I'll give it back, the car looks good, give it back to me."

But I didn't. And he didn't take it. Maybe for once in his stupid life, he was gonna let me be. Let me be a human being. With a sense of pride and worth. Maybe he'd be an okay guy. Let me have a car, and be whole. Let me be a regular 17 year old who lived at home. Be me.

"Okay, George," he said, "you keep the car, it's yours. Now go pick up your sister at school, get some dogfood at the supermarket, then drive to my office and get my briefcase. And, oh yeah, you owe me \$200 for the insurance. Plus, there's the rent, now that you are back home."

Take my life, Please.

Endnotes:

1. SUPPLICANT, is a new fanzine by some local guys, and it fucking rules. Get it. Good interviews, great columns, and really, the thing has a nice vibe. Get it. Send them a couple of bucks or something. Supplicant/72 Plymouth Street/Monclair, New Jersey/07042. Or email at Suplizine@aol.com. Punk Rock.

2. My e-mail is still furygeo@aol.com. Or snail mail to P.O. Box 323, Village Station, NYC, NY, 10014. Sorry if it takes me a while to write back, I've been sick with the flu, lately.

3. Been seeing lots of cool bands here lately, including The Jerkoffs, Hysterics, Dyslexics, Humble Beginnings, Stop, Toilet, Sewage, Egghead, Blown Woofer, and many more. Some of these bands even played a benefit we put together for an AIDS hospice. These bands go!

4. Oh, this I just heard, it looks like The Ramones are getting back together. Hey Ho, Oh No!

5. We, Furious George, have been doing lots of east coast shows lately, and would like to thank everyone for being so fucking cool. Specially Sue Blank, who has really helped us out. What a girl. What a friend. What a set of knockers.

6. Oh, and lastly, Lookout, um, Larry Livermore, is now posting complete and utter

lies about me on the net regarding last month's column. It is amazing how someone can lie like that. Amazing. I guess he's trying to protect his "investment". The man must have no soul. It is scary. And weird. I mean, geez, the truth will continue to come out. What does he think he's doing?



Larry Livermore sent out press releases that he wants Lookout Records to serve the local community. Larry has taken the role of Den Mother for Cub Scout Troop 417. I feel really sorry for the kids because of Larry's confusion about the initiation ceremony for the rank of Webow. MGM is making a movie about his life due for release in 1998. Chris from Lookout will be playing young Larry and Mollie will play young Chris. GREENDAY will be doing the soundtrack and has resigned to Lookout in support of Larry and his cub scouts.

This just in: Spazz is working in conjunction with their new label Epitaph to construct a Monsters of 80's metal reunion tour that will go across the country featuring them playing alongside such classic acts as Bathory, Kreator, Sodom and Candlemass. Impaled Nazarene were kicked off the tour since Brett Gurewitz is actually a born again Christian and he found their lyrics too blasphemous.

Supposedly Pig Champion and Dave from MDC have a new band. Ya know, I think I'm supposed to make up the lies and you kids are supposed to send me the real gossip. Oh geez.

Like this: "oh yeah, almost forgot, when Huasipungo stopped by the MRR house while on tour, several shitworkers who were drunk at the time decided it would be fun to give Tim Yohannan who was still insane and locked up in the basement someone to play with... so they tricked Esneider into going down the stairs into the basement, locked the door behind him, and Tim promptly ate him." I mean, c'mon, everyone knows Tim doesn't like South American cuisine, all he ever eats is Korean Barbecue at some hole in the wall like Han's Hibachi.

J Church almost made it to Japan. Well, Lance did, getting there early to buy records. Rest of the band was to arrive the

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next day, but forgot to say they weren't musicians at the airport!! Back they went to Honolulu on the next flight, leaving Mr Hahn stranded.

Fat Mike fag bashed some guy in a gay bar for asking if he was a back-street boy.

Bill Florio of Greedy Bastard zine was beaten up by riot grrrls when he snuck into one of their meetings and stole the makeup mirror.

Rumors that take a while to work their way into public knowledge dept: Jello Biafra actually started the fight at Gilman a couple of years back because the dirty drunk punk pulled on his brand new \$20,000 hair transplant. Jello is very sensitive about his newly found hair, why don't you ask him about it next time you see him? It's not known how much the knee transplant cost.

THE REMAINS broke up after 4 shows. It seems that their trip to South America brought on a huge fight where Dee Dee couldn't find any clean towels and Marky and C.J. both got crabs and kept scratching themselves in between songs. Dee Dee was pissed that they were going to kill the poor innocent crabs so its kaput. But, THERAMONES have reformed of course, Dee Dee is in, CJ is out.

Life styles of the punk and famous. Tim Yo has a jacuzzi, Jon Von has a bidet (which he thought was a drinking fountain), Ben Weasel has a butler (actually, it's just the Riverdales' roadie who now just roadies for Ben 24 hours a day). I have a feeling Ben don't be needin no bidet.



David Nidel owner and operated a club in Berkeley called Ashkenaz for the last 25 years or so. He made his place available to a bunch of us in 1978/79 who were trying to put on Rock Against Racism shows in the East Bay.

Almost 10 years later, when a bunch of us were trying to get the City of Berkeley to approve our application for a use permit to open the Gilman Street Project, David Nidel let the city know that his nearby club was in total support of our effort, and that he thought it would be a great addition to the area. In the years since then, he has continued to be an activist in Berkeley, a constant thorn in the side of the University of California over their plans for the land known as People's Park, incurring their wrath to the point that they even sued him

to shut him up.

Then, a month ago, some jerk was causing trouble at Ashkenaz and David showed him the door. The guy returned, and fired a gun point blank into David's head. He hung on for a few days, and then died.

People like David Nidel don't come around too often, and he will be sorely missed. Life is fucked and very dumb!

After twenty years of service, I think we are going to retire the MRR radio show sometime this upcoming year. Radley Hirsch, who has been doing the real-time tape duplication, mailing and billing for about the last decade, is burning out on it. I think that if the show were crucial, we'd try to find a soul or two to do all the monstrosously hard work (the DJ-ing itself is the fun part), but it's my opinion that it's no longer a necessity. Most college stations these days have a DJ or two who stay on top of things punk-wise, and the availability of obscure records and sub-genres has increased dramatically these last few years, mainly due to excellent and genre-specific mailorders.

When the show started in 1977, it was done live, and served Northern California well in terms of playing new records, making people aware of shows, and in terms of helping the whole punk/hardcore thing gel. We were able to inject politics into punk, make people aware of the whole international scope of punk, and to have a really good time doing it for so long. In the late '80s, we got booted off our home base of KPFA as they went upscale, and began recording the show in-house, airing it locally on KALX, and having Radley syndicate it to the 20 or so stations that want it. The syndication originated in the late '70s, the work of Ruth Schwartz, who was my partner in MRR at the time.

I'd like to thank all the people who participated in MRR Radio over the years. Here goes: Ray Farrell, Al Ennis, Krazy Karl, Rick Stott, Jello Biafra, Tresca Pudding, Lotte Lieb, Ann-X and Enrico, Christine, Marcelo Rodriguez, Peter Urban, John R, Ruth Schwartz, Jeff Bale, Steve Spinali, Walter Glaser, Martin Sprouse, Brian Edge, Pushead, Will Smith, John Gullak, Lisa Albright, Kent Jolly, Kenny Kaos, Jon Von, Alisa Schulman, Michelle Haunold, Michelle Shipley, Carolyn Keddy, Ken Sanderson, Paula Hirsch, and probably several others I've forgotten. Oh, and the tons of East Bay kids that used to hang out at the radio show, especially pre-Gilman, like Carol DMR, Aaron Elliott (when he was a mere three feet tall), Eric Yee, the Op Ivy guys, Hal Maclean, Jake and his mom, and the countless others that helped us plug for money, played guest DJs, and helped answer the phones.

At this time our plan is to run the

show up to early August, which will cover most stations' subscriptions. Those people that are still owed money at that point will get reimbursed. We will also take new radio subs, as long as they will elapse before mid-August. It is possible that we'll find some maniac who will want to keep the thing going and who is reliable as hell, but it's not too likely.

P.S. I just read in the paper that Malaysian authorities are cracking down on punk in that country. The Education Minister announced that punk haircuts and coloring would result in expulsion, and that he had ordered officials to investigate punk culture among students. There is a huge punk scene in Malaysia, as witnessed from time in scene reports and band interviews here, so hopefully they will be able to muster resistance. I'm sure we'll be hearing more on this.



CALIFORNIA DREAMING - December 31st, 1986 was a historic night for the Bay Area punk scene, as the legendary Gilman Street venue opened its doors for the first time with a New Years Eve show. I'm afraid I missed out on that one. However a couple weeks ago was Gilman Street's 10th anniversary New Years Eve show. Sure to be an incredible night for those lucky enough to attend. The headlining band was the Parasites, who were recording the show for a live album on Selfless as part of that Selfless series where bands cover Ramones albums. Parasites were going to be performing the rare Japanese Ramones "It's Alive" album complete with wrong lyrics from the Japanese lyric sheet. Also on the bill were 2 unannounced bands. Gilman doesn't sell advance tickets, and real long lines begin forming early. I didn't want to take any chances on not getting in, and since I know the band I decided to call their singer Dave and ask if I could get on the guest list. Dave: "Hello." Mel: "Hey Dave, it's Mel." Dave: "Mel?" Mel: "Mel Cheplowitz." Dave: "Uh huh." Mel: "From Shredder." Dave: "Oh right. Sorry I've had so many calls today it's ridiculous." Mel: "Well the reason I'm calling is because I want to see your New Years Eve show at Gilman, and I was worried that it might be hard to get

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in." Dave: "Yeah it's definitely going to sell out. You should get there real early." Mel: "Is there any chance you could put me on your guest list?" Dave: "Gee I'd like to help you but Gilman is limiting our guest list to 10 people." Mel: "Did you promise 10 people already?" Dave: "No, but the other guys in the band want to just put friends on the list, it's not just up to me." Mel: "Well I'll just have to get there early, by the way who are those 2 unannounced bands?" Dave: "Just some local bands. Hey I've got another call, I've got to go."

The show is supposed to start at 8 PM. Doors open at 7 PM. I get there at 6 PM. There's already a line, but it's not too bad. The couple ahead of me in line says they drove all the way up from Los Angeles for the show, which is more than an 800 mile round trip. They say I'm lucky to live in the Bay Area, and ask why the Parasites never play in L.A.. I explain that the Parasites don't like L.A.. They ask how I know that, and I tell them that I'm good friends with the band. "Are you on their guest list?", the girl asks. "Well no, it was filled up.", I explain. The girl tells me some L.A. gossip that I hadn't heard about. She says that there's a charity down there called the Make A Wish Foundation that helps terminally ill kids get a wish before they die. She said they helped one kid shoot an bear to death. She said there was also a 13 year old boy in L.A. that wanted to sleep over at Michael Jackson's ranch. The charity arranged it despite the fact that Michael Jackson was previously investigated in connection with at least one case of child molestation where he paid the boy's father 20 million dollars not to press charges. So the kid sleeps over, and apparently Michael Jackson molests the boy. The parents freak out and contact the police who investigate, and are all ready to file charges, but the boy dies of cancer three weeks later and the case has to be dropped. While we're chatting someone from Gilman comes outside with a sign and puts it up on the building. The sign reads: NOTICE- "Gilman is an all ages venue, but not all weights. In order to accommodate as many people as possible to tonight's show we are limiting attendance to patrons who weigh 150 pounds and under. We apologize for any inconvenience this may cause." The couple from L.A. freaks out cause the guy thinks might be over 150. He runs up to the Gilman worker who's headed back into the building. I watch as the two of them talk and then go inside Gilman. Meanwhile his girlfriend is upset, saying how they drove all the way from L.A.. After 5 minutes her boyfriend comes out and says everything is cool. He says that they have a scale inside by the door so they can weigh anyone who looks like they're over 150, and he weighed in at 157 and the Gilman dude says he can

have a 7 pound "clothing allowance". I tell him I weigh 160 and ask if he thinks they'll give me a 10 pound clothing allowance. He says no, that they're only giving 5, but they gave him 2 extra pounds because he came such a long way. He also says that Gilman hired one of those guess your weight guys who usually work the fair circuit to stand by the door and decide who gets weighed. The doors open in half an hour so I figure a plan of action. When I walk into Gilman I'll suck in my stomach, and maybe hunch over a bit, then with any luck I won't have to get on the scale. I notice the guy who's been behind me in line is kind of fat. I ask him if he's seen the sign. He says he saw the sign, but doesn't expect the 150 and under rule to be that strictly enforced since it's the first time. I don't want this guy to waste his time, so I say, "Hey don't get me wrong, but you're actually kind of fat. There's no way there going to let you in, I mean if they let you in they'd have to let in everyone." He points out that I'm obviously over 150 and asks who I think I'm fooling. I begin to practice hunching over. As the line grows I see my good friends Ken and Dorothy walking down the street. Ken tells me that they're getting married in June, and also that they are having their names legally changed. "Instead of Kenneth MacDougal it's going to be Ken Dotcom." Ken explains something about how this is the cyberge and names exist to facilitate communication, etc., and says that he is registering Dotcom as his internet domain name, and if I need to E mail him it will be ken@dotcom.com. I ask Dorothy how she'll like being Dorothy Dotcom. She says she doesn't use "Dorothy" anymore, just Dot. "So your married name will be Dot Dotcom?" "Right." Dot tells me about plans for their cyberwedding in June. "We're getting married on the web. The ceremony's going to be performed by a virtual minister based on an artificial intelligence engine. We aren't sending any snail mail invitations, bad for the ecology you know. We'll be mailing you an invite via E mail attachment." Mel: "I'm looking forward to it." Ken: "Did you hear who's on the bill with Parasites?" Mel: "Who?" Ken: "J Church!" Mel: "Cool! No wonder they wouldn't announce it, J Church and Parasites on the same bill would draw twice what Gilman can hold, easy!" Dot: "Did you see Amy in line." Mel: "No, I'll have to say hello to her." Dot: "Are you still on good terms?" Mel: "Yeah sort of, although it's been a while since I've heard from her." Dot: "How Long?" Mel: "I'm not sure I've talked with her since I moved, it might be three years." Dot: "That's a long time." Mel: "Yeah, well maybe she doesn't have my new number since I moved." Dot: "How come you guys broke up?" Mel: "I don't know, it was kind of a mutual thing. She

said she met someone she liked better, and I didn't like the way she handled the situation. She told me by leaving a message on my answering machine." Dot: "I didn't think you had an answering machine." Mel: "Well I don't anymore. I smashed it. I was afraid to leave the house in fear that when I got back there would be bad news waiting for me. I didn't leave the house for a whole month after that." Ken: "You handled the situation real well." Mel: "Thanks. You know O. J. Simpson went out and killed a couple people after he got a message like that on his machine." Dot: "Are you OK, you seem to be slouching a lot." Mel: "I'm fine, I'm just practicing for when I go inside." Dot: "C'mon Ken the lines getting long." It's about 6:50 PM and it's getting to be a sad sight watching fat people walk up to the venue, see the sign, and walk back down Gilman Street hanging their heads dejectedly as they walk past the line of short and thin people. A panhandler who looks like he might be a homeless individual comes down the street asking for spare change. At first nobody's paying too much attention to him. Then one guy goes up to him and gives him a substantial amount of change, then gets back in line. After a minute or two several other guys do the same thing. I'm thinking this panhandler sure picked a good spot. Pretty soon there's a flood of people massing around the guy giving him change. It turns out people want to get the change out of their pockets in case they get weighed. I decide that's a good idea and the couple from L.A. say they'll save my place in line while I get in line to give all my change to the panhandler. The fat guy behind me takes all the change out of his pockets and asks me to give it to the guy for him. The panhandler is completely surrounded at this point and someone in the crowd around him yells out that the guy can't take any more change, and asks if anyone has a container. I run to my car to get a bag for the guy. By the time I get back a lot of impatient people have just thrown their change on the sidewalk so I give the guy the bag after putting all the change I had in it, and he starts picking the piles of change off the sidewalk and putting them in the bag.

At 7 PM the doors open and a woman from Gilman comes out and announces that it would help speed up getting everyone inside if everybody would have their money ready, and be prepared to show ID because drinks will be served for tonight's show only. Also, she announces that the show is \$5.50 instead of the usual \$5. That creates quite an uproar with the crowd. Some people are shouting, and demanding an explanation of the higher ticket price. The woman says it wasn't her decision, and that the higher price is for one

COLUMNS



night only. Dozens of people are yelling "Rip off!" as the woman goes back in the building. I get my money and ID ready. A guy named Paul comes up to me. Paul: "You write for Maximum, don't you. Mel: "Oh yeah, I'm still doing reviews, and sometimes I..." Paul: "You should write about how Gilman has become a total rip off!" Mel: "What are you talking about?" Paul: "This \$5.50 bullshit! Shows are supposed to be 5 bucks, everybody knows that. They're just trying to gouge people because it's New Years Eve. They used to be cool, now they're just a bunch of capitalists." Mel: "It's only 50 cents, I don't think it's that big a deal." Paul: "It's not the money, it's the principle of the thing!" Mel: "What principle are you referring to?" Paul: "The principle that shows should only cost \$5!" Mel: "Well, maybe I can mention it if I write about the show." Paul: "Yeah, I bet you will."

I can hear the first band playing already even though they are just starting to let people in. As the line starts to move there is a problem with a couple who were toward the front of the line. They'd been in line for over an hour. (Making out the whole time.) The guy paid \$11 for their admission, and his girlfriend goes inside, however the guess your weight guy asks him to get on the scale. He doesn't want to, and people behind him in line are getting pissed cause he's slowing things up. Finally he gets on the scale and weighs in at 161. They won't let him in and he explains that his girlfriend is already inside, but they don't care. He calls out to her real loud, but she's inside with the band playing and can't hear him. I tell the guy I'll help if he wants me to give her a message once I get inside. Then it hits me that I weigh the same as this guy and may not get in either. He says that she needs a ride home from him, so I should tell her that he'll come back later and wait outside for her. OK, I got the message, now all I have to do is successfully fake being skinny and short for the next two minutes. I move closer to the ticket booth hunching over the way I had diligently rehearsed, and trying not to draw attention to myself. As I pay and show ID the guess your weight is looking me over. I try not to look directly at him, but then I hear, "Excuse me but we're going to need you to get on the scale." I look at him and see that he's talking to the fat guy behind me. Cool! I go in thinking I couldn't have planned it more perfect! Get in line in front of a fat guy! That's the trick to getting in to 150 and under shows, other than actually being 150 or under. I'm already planning for the next time this comes up; OK, you get in line, then if a small person gets in line behind you ask them to go ahead of you, and you just keep doing that until a fat person shows up.

I don't catch too much of the first band, a three piece called Sweet Children who only play around 25 minutes, but I hear enough to know they suck - unoriginal East Bay pop-punk. I'm kind of hanging out in the back near the Save The Whales table, excitedly awaiting J fucking Church! After the first band's set I notice cocktail waitresses circulating through the venue taking orders for drinks. They don't really seem to be careful about checking to see if people's hands are stamped. It looks to me like under age kids are buying drinks. Also, the waitresses are dressed in awfully skimpy uniforms. A few young girls standing near me have balloons and are talking about putting them up since Gilman has no decorations for the evening. I offer to help blow up the balloons, and they tell me they brought crepe paper too. While we're blowing up the balloons a Gilman security person comes up to us and says, "No balloons, we don't want anyone to get hurt." One of the girls explains that they are just going to put them up as decorations. The security guy says, "This place is going to be crowded, one of those things pops it could be dangerous. Our insurance doesn't cover us for that." Then the girl asks if they can put up the crepe paper. "No, that stuff is flammable." The girl shows him the package which is clearly labeled as being flame retardant, but he still says it's too dangerous.

The place has filled up pretty well when J Church hits the stage and the crowd goes crazy. The fans up front are screaming out requests by the dozen before Lance even steps up to the mic. Lance says, "No requests tonight. Since this is a New Years Eve show we're only going to play songs we put out in '96." That's cool with me, I've seen them do the old songs many times before. The band sounds really tight and the set is getting a great response from the crowd. Even though it's the biggest Gilman crowd ever it's actually pretty comfortable in there. That 150 and under thing really seems to make a difference. J Church came on stage at 9 PM. I look at the clock and it's now 10 PM. Normally by now at a Gilman show I'd be tired from all the bruise-bumpers bumping and pushing, but not tonight where everyone seems to be moving about easily and comfortably. It seems like J Church must be close to the end of their set, but after about 5 more songs Lance says a few words to the crowd with no mention of this being the end of their set. I'm wondering if they'll throw in a few old songs when they get to their encore. It's almost 11 PM and J Church is still on stage. I go in the snack shop to get an organic Cranberry drink. I sit down and rest while I drink it to build up some energy for the Parasites set. J Church don't perform an encore because at exactly 11 PM the Gilman sound guy

tells them that they are out of time. Lance pleads, "Just 4 more songs", but the sound guy says no. They played a full 2 hours, the longest set I've ever seen at Gilman. Then it hits me - I forgot to find that girl and give her the message from her boyfriend. The Parasites go on in 15 minutes, so I've got that long to walk around and find her. I look around for a few minutes and find myself in a very awkward situation. I spot the girl, but she's with another guy, and they are making out hot and heavy! I can't very well go up to her and say, "I've got a message from your boyfriend." I ponder the situation and make a decision - no message.

The Parasites come on and rip through a great set of Ramones covers. It was just like having the Ramones play at Gilman. Dave Parasite says, "It's great to be back in England", although I'm sure he's never been in England. Their set ends at 11:45 PM, perfect timing since it gives everyone a chance to get home in time to usher in the new year. When I get outside the club there's some confrontation happening. People leaving the show are confronted by people who weren't allowed in due to their weight. One girl who is apparently a vegetarian is telling one of the guys that if he were a vegetarian he wouldn't have a weight problem. The guy responds that he doesn't have any "weight problem." The girl says, "Anyone who murders animals has a problem." Another guy who looks around 18 is arguing with a kid around 14, saying that younger people aren't full grown so they have an unfair advantage in getting into 150 and under shows. The 14 year old makes an interesting point, saying that was perfectly fair because older guys have already had a chance to go to plenty of great shows, and it was time to give someone else a chance. The older guy then accuses the younger guy of being ageist. I wasn't about to get involved in this issue, having violated the rules to get into the show in the first place. One girl who came out of the show and looks around 15 years old is yelling at some guy, and seems slightly drunk. The guy, who's tall and thin says he was discriminated against due to his height. The girl is screaming at him, "You tall fucking assholes ruin the shows for everyone! We all fucking hate you, you're fucking up the whole scene." Her friends restrain her, but she keeps yelling at the guy, "You tall people don't give a fucking shit about anyone do you. You stand right in the fucking middle so no one else can see a fucking thing. You don't give a shit about anyone. Fucking asshole!" The guy doesn't say anything to her, but another guy tells her that he isn't going to be stopped from going to shows by a bunch of tiny bigots. One obnoxious guy who was inside keeps

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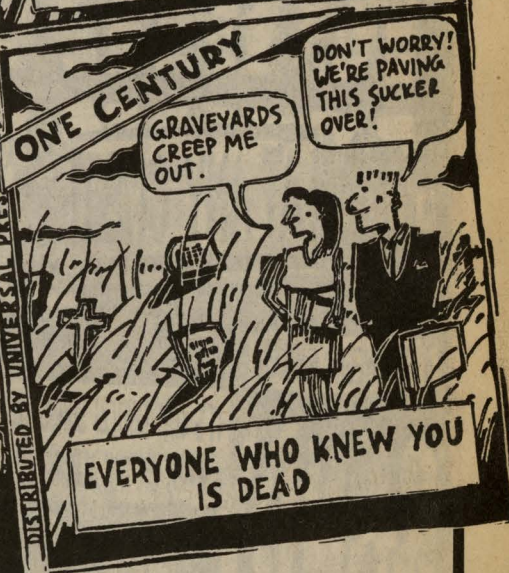
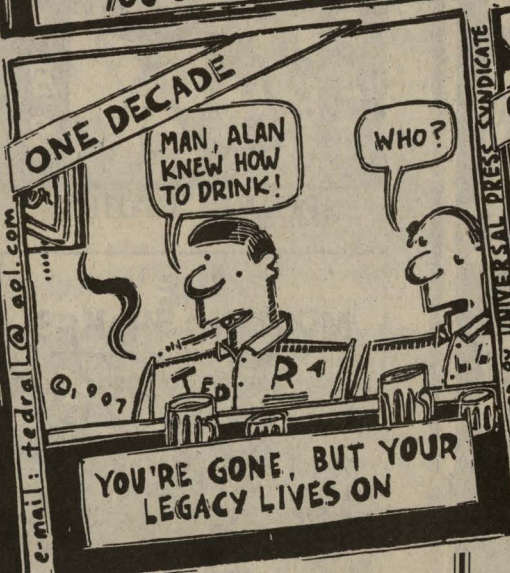
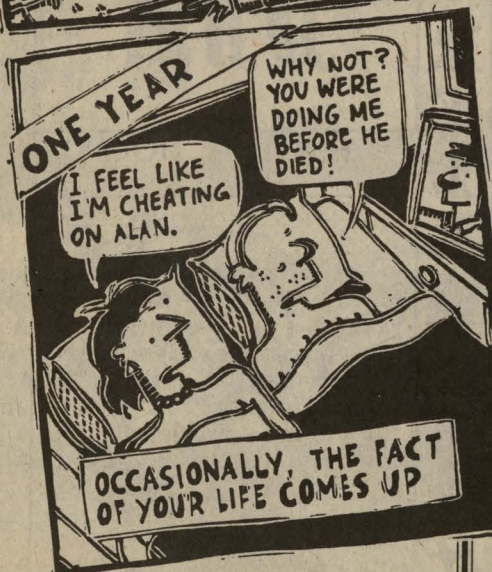
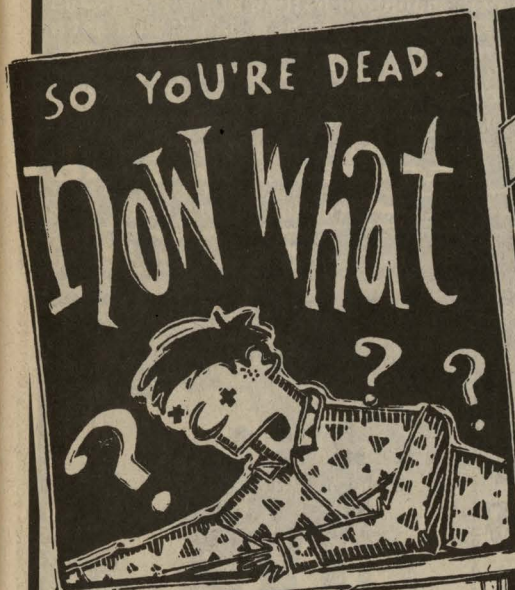


calling one of the protesters "Tubby", and I can see that a fight could start. A Berkeley police car pulls up in front and I'm glad to see them arrive before things get out of hand. One police officer gets out of the vehicle and immediately fires two warning shots in the air to encourage the crowd to disperse. Strangely there is almost no reaction from the crowd except for a handful of cheers. I realize that it's exactly midnight at this point and everybody thinks the blasts are just New Years Eve fireworks. The other cop takes out a bullhorn and announces something, but it's real distorted, like the cop was swallowing the microphone, and the sound is echoing off the building, and impossible to make out.

It sounded to me like, "Enough glass to glare a canary and meet with me he wool hot warm you again." People were asking each other if they could understand what the the cop was saying when a third warning shot rang out. Then the crowd quickly began to disperse down Gilman Street. Half way down the block I notice someone is lying in front of the building. I can make out that it's the guy who got separated from his girlfriend earlier and asked me to give her the message. I want to get closer to see if he's OK, but the police are moving the crowd further away. A girl who was closer tells me that the guy got hit by that third warning shot because he had his back turned when he should have been

paying attention like everybody else. I told her it was impossible for anyone to have understood the police announcement, but she doesn't care, she's pissed off and says she just hopes Gilman doesn't get shut down because of the incident, and adds, "It's always one asshole who spoils it for everybody else."

Well the show was certainly an eventful way to start the new year. It's now officially 1997 and I decide to begin the new year with a resolution - I'm going to lose 10 pounds. The whole night has left me with a guilty conscience, and next time that I attend a 150 and under show I want it to be legit.



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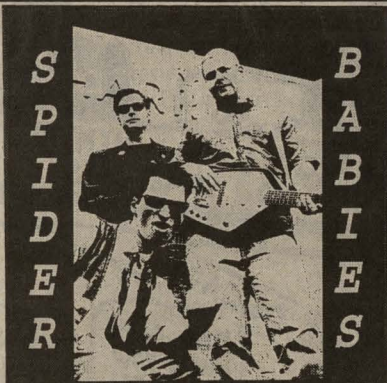
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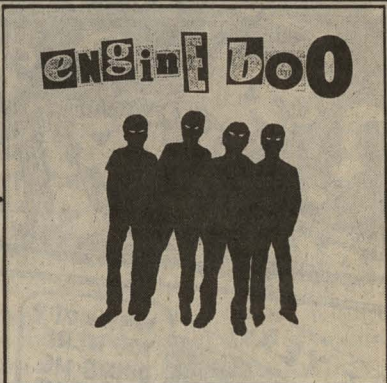
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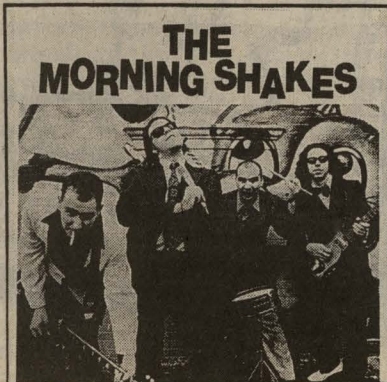


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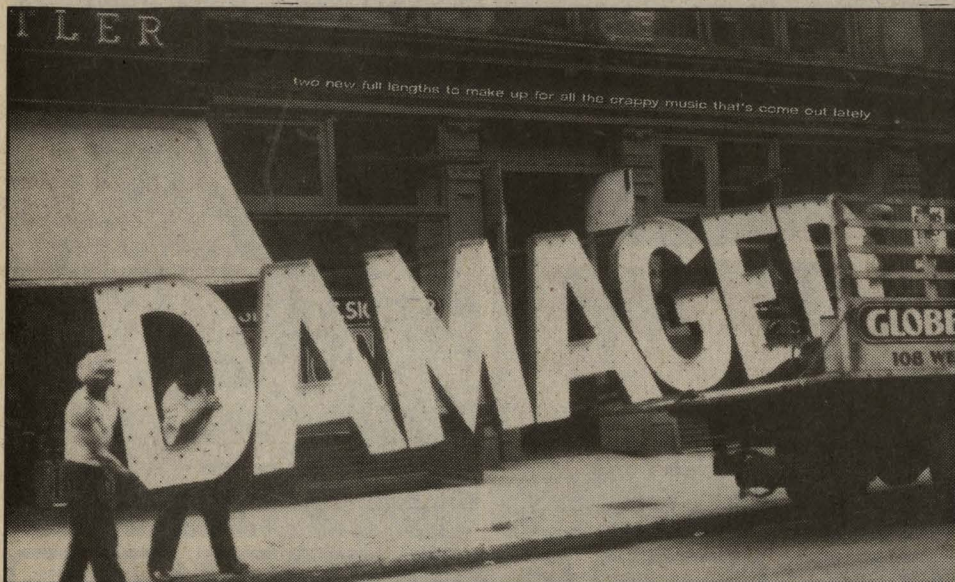
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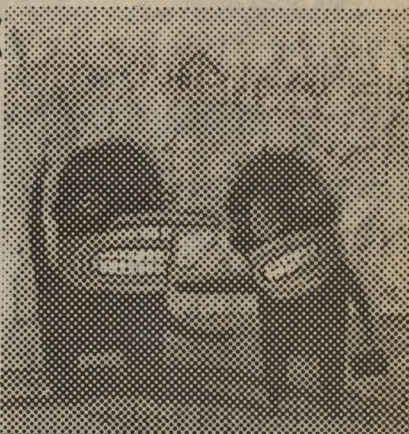
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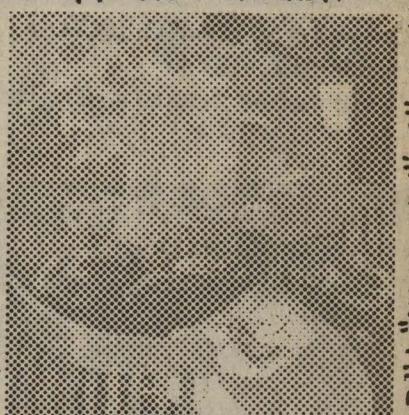
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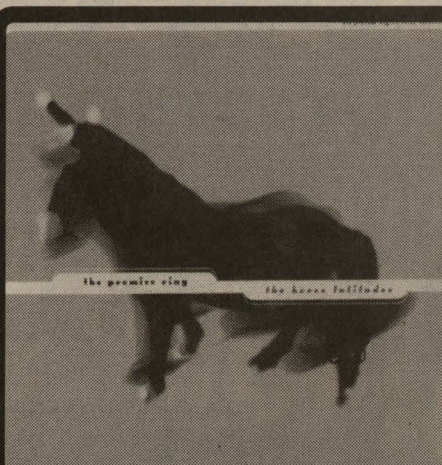
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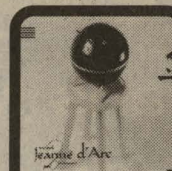
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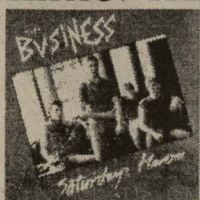
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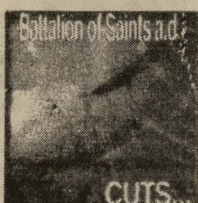
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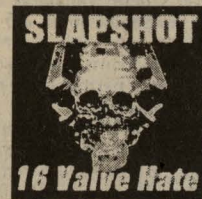
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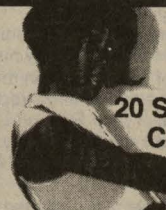
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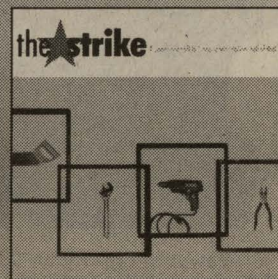
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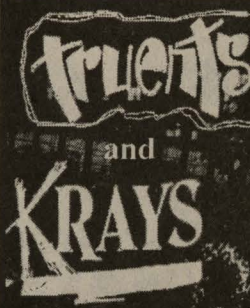
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Scene reports



Since the last Hawaii scene report (MRR No. 150) was written by Bill Given (of the zine *Decent & Clean*) shortly after he moved to Alabama, I thought I'd report on current conditions now that I'm living back in California... The Hawaii scene has gone through a number of changes lately and much of the original information was outdated to begin with.

First off, many new bands worth mentioning have joined the list and the others have been very busy! For more detailed descriptions of these bands, in their own words, as well as addresses to contact them directly, please refer to the last Book Your Own Fucking Life listings... as well as the new edition; otherwise, write to my Hawaiian mail order music catalog at P.O.B. 777, Byron, California, 94514, USA.

BANDS: **BROKEN MAN** has been playing in



THE KNUMBSKULLS are one of Hawaii's best new bands and should be releasing some of their recorded material very soon. **THE POWER PELLETS** have repressed their debut 7" (through Underbite Records) and are getting ready for a second mainland tour as well as the eventual release of a CD (through Hawaiian Express Records). Check it out!! **THE PUGILIST** is an excellent band with very high energy music. They have been in the studio as well and probably will have something available other than their demo by the time you read this. **THE RAYMONDS** are an extremely poppy new band, back from their first tour of the mainland and may have a new 7" out soon thanks to someone they met on the road. Their cassette demo and first 7" (out on Fuddy Duddy Records) are still available. **RED SESSION** is a Hawaii ska band with a new CD available. **THE STICKLERS** now have a solid line-

had Zoinks! and Rhythm Collision interviews plus local stuff. *Flim Flam* was a print zine for a while but I think they've switched over to a small web kind in order to lower cost. *Decent & Clean* is now dealing with Alabama I suppose... it's 225 River Route, Magnolia Springs, AL 36555.

VENUES: Almost all of our locations have shut their doors... The Coffeeline, Fast Zone, Chamber, After Dark/Groove, and even the latest which was being used briefly in late '96. Therefore, a permanent place for small shows aside from Kaleheo High School benefit gigs is being sought at the moment... Goldenvoice Concerts does major concerts here with large and medium sized rock/punk/ska bands, about 2-5 per month.

INTERNET: More information is available over the computer at this permanent e-mail address: hwexp@aol.com

ACCOMMODATIONS: Hawaii has many campgrounds, hostels, and even cheap hotel rooms now and then. Airfare from the West Coast runs as low as \$200.00 on special. There are no trains to jump but if you can get here, finding a place to stay is not that tough.

RECORD STORES: If you're visiting Hawaii, you shouldn't be looking to find a great selection. Stores you could visit are Purple Haze, Paradise City, Jelly's, Hungry Ear, and the Radio Free Music Center. They're all in the phone book of course yet the selection is mediocre at best...

RADIO: **Fuddy-Duddy-John** is working on a project out of his new home... he has enough equipment to make tapes for broadcast and the format will be similar to his Hawaii radio show but broadcast on stations around the country. I know I'll be playing it on my new show in Northern California (KZSU Stanford) and I'm sure it will be played on our former station—at KTUH in Hawaii. Speaking of which, your best bet locally is KTUH College Radio if you can pirate their cable radio transmission. Hook up your cable television wire to the boob-tube AND the back of a decent stereo and enjoy punk shows on 99.1 FM. Their normal broadcast (on 90.3 FM) is fairly weak but they are the only station that reaches the world-famous North Shore and they let local bands play every Monday Night. Call (808) 956-5288 !! or write

2445 Campus Road No. 202, Honolulu, HI 96822. **KDEO (RFH)** is crap but better than most alternative stations in L.A. and San Francisco for example. They play songs based on listener votes only... but the system is corrupt. I know for a fact and could care less if you believe me. Anyway, they do have one good punk show late night once a week so tune in then. More info at 94-1088 Farrington Hwy, Waipahu, HI 96797.

MISC. **Honolulu** on the island of Oahu is a major city like any other. If you want to do something, it's available, even in Hawaii. The cost of living out there is high but if you can get by, it's well worth it. The punk scene is big and growing despite setbacks. Again, look for more specifics on the scene in the next issue of Book Your Own Fucking Life and write to me for any reason, but please include return postage. The address for my mail-order service is at the top of this article and I carry as much Hawaii merchandise as the bands allow. Lastly, thanks for your time... my name is Jason.



Hawaii for a very long time and recently released a CD of their Hawaiian hardcore. **THE CATALOGS** are currently divided between Honolulu and Seattle. Their debut cassette release produced a song which The Queers re-recorded and released on their "Don't Back Down" album. **GENERIC** is a drunk-punk melodic band which has been playing for a while in Hawaii and working on some recordings as well. **FAMILY FUN** were pretty cool—they were beginning to do shows just about the time I left. **FUKTIFIKNOW** is a relative newcomer but very good and has already spent time in a studio so look for some of their material to be available soon. **GRAPE-FRUIT** has already toured the mainland twice and repressed their debut 7" (on Fuddy Duddy Records) plus released a 22 song CD effort (on Second Guess Records). **HELL YEAH BOWLERS** are a hardcore/straight-edge band with a good demo available. **IRA HAYES** is a good band that should not be overlooked but I don't know what they have been up too lately!

up, including 2 of Hawaii's top radio DJs. **THE TANTRA MONSTERS** no longer exist aside from their ska CD on Dill records. **TWEAKED** is a great band which has been recording for a 7" record, but by the time they were finished, they had a full length CD—to be released very soon. **UNIT 101** is also ready to release more than their demo tape and now has the finances to do it. Look for their stuff too, it's melodic and often humorous, and I'm sure you won't be disappointed. **WRONG WAY** is an up-and-coming band with a demo tape.

My apologies to anyone not mentioned, such as Les Catalog's side project and Mike Underbite's new band, but I don't have the details.

ZINES: **Fuddy Duddy** has relocated to Southern California and I am not sure what the future holds. Reach him through fuddyyduddy@earthlink.net. **Hey Suburbia** is still going strong and can be found out of 947 Luna Awa Place, Kailua, HI 96734. The last issue

Scene reports



Where to start off? Hey, if only the readers of MRR knew how much of everything happened since the latest report! There are over 40 fanzines in Yugoslavia, over 50 new bands, various demo tapes (from punk to ambient) — all of that done since the latest report, but still there is a lack of real underground indie venues and radio shows to fill up the gaps. I can try to give a current picture though it may be just a third of what is out there.

APOKALIPSA is a female anarcho punk band from the capital with 3 girls and 1 boy (on drums). No studio tape yet but will soon do one. 3 gigs so far. Write them at Djukic Maja, Vojvodjanskih Brigada 10, 11273, Beograd, Yugoslavia.

VOX POPULI (appeared in MRR with an interview a while ago) hardcore punk, also coming from



slavia.

Some other bands' names appeared in "Oprem Dobro" fanzine, from which I got most information, were **SPEEDBALL** (I heard from Vanja, **EKSTREMISTI** vocalist) who are raw and basic hardcore. A good band, they come from Ruma. Apparently, lots of new bands are coming from smaller places in Yugoslavia; it's amazing hearing where they come from, some cities I would never believe a punk band could come. From Ruma also comes a duo (just bass and drums) **GYMNASTICS**, but they have split up recently after about 10 gigs.

Kraljevo has also some good bands such as **TOTALNI PROMASAJ**. I haven't heard their CD on Japanese HG: Fact (label) but it's packed in a 7" cover. **HOCU?NECUI** are also coming from Kraljevo and kicking

ing places as tourists, corresponding with Slovenians, Croats, and Bosnians. I spoke about the way things were with parents, school, and employment. People listen to that for a while, they do agree while I talk to them, but the next moment they are same as before. The young generation is much different than us (older), less understanding, less willing to compromise, filled with nationalistic views and catching instant rebellion.

DEAD IDEAS, DEFINITE CHOICE are still around I guess. D.I. has been in Greece and Slovenia and played a small tour there Dead Ideas c/o Komnenic Jelena, Crnotravska 13 B, 11000, Beograd, Yugoslavia. **DEFINITE CHOICE** have turned more rock. I heard a cover of a Partybreakers track "What I can do now you won't do for the whole of your life" which is a rock/commercial

song that's everywhere on the radio stations but being played by Definite Choice. It sounds like Bio Hazard covering Johnny Thunders! **DEAD IDEAS** should still be available (if not sold out) on 12" out on Silver Cross (they have a shop. Warning: this is not the honest actual underground label). The same is true with **DEFINITE CHOICE**, who are on some compilation CDs and have a solo CD out on the same label.

STONE WALL (c/o Kuzmanovic Srdjan, Jovelica 32, 11000, Beograd, Yugoslavia) are still active and I would guess are still into straight edge. They do have 2 or 3 studio demo tapes and play from time to time. Ex-members of **BAD TASTE** formed a new crossover/metallic-hardcore band with Dejan (ex-**BRAINSTORM** bassist) on bass naturally and may work with me on something on their upcoming 7". They asked me to assist at the studio co-producing their stuff. I may reform the band **BRAINSTORM** in '97. Our latest solo LP "Milosevic Is Dead" is still available (35 copies left from limited ed. of 100) at price of \$7 + postage. I am really looking for help in distribution, so please get in touch with me at: Intermusic, Goce Delceva 11/1, 11080, Zemun/Beograd, Yugoslavia or e-mail: intermus@EUnet.yu.

Some new straightedge bands are around too, like **BLINDSIDE** (c/o Miro Radošević, Gandijeva 91/30, 11070 Novi Beograd, Yugoslavia). (They were interviewed in MRR in the same issue as Vox

Populi) They have a 9 track studio tape just recorded, and their latest gig was at the small scene club at Students Center. **FALL DOWN** (Lima, the guitarist from B.S. plays bass) are also a new sXe band with a 6-track studio tape. Strangely, Studentski Kulturni Center hasn't really been accepting any hard-core music at all. Some gigs happened there which I didn't attend.

Many of the bands I am mentioning here have been interviewed in numerous Yugoslavian fanzines, so if you want to know more about them write to them directly, ask them for a tape or a sticker. Some bands have shirts and posters too.

THE BEAUTIES are a 4 piece punk/hardcore from Soko Banja and have a d.i.y. tape with 9 tracks (no tape title). They reply to inquiries, write to "Staklo" Ilic Dejan, 45. Divizije 30, 18230 Soko Banja Yugoslavia. Staklo exchanges demo tapes too.

I heard **SOLUNSKI FRONT** reformed recently to do rehearsals after 11 years, and **DISTRESS** may also reform although only the singer and guitarist are still alive. Check out both bands' first ever published 7"



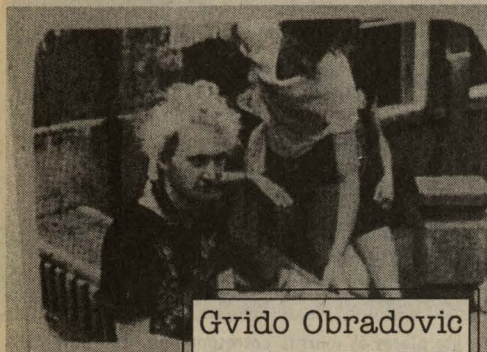
capital. So far have played played covers by the likes of Varukers, Discharge, English Dogs, Exploited, Thrashagain and many more. They've done a 4 song demo tape (for cheap money) but may do a new one when Rudar gets back from army service, new studio recordings, hopefully for the 7" (for NTTBW Records) contact Vox Populi c/o Rudar-Vlasic Nenad, J. Gagarina 205/104, 11070 Novi Beograd, Yugoslavia.

AGITATOR (grindpunk) has put out a d.i.y. split tape with **UNUTRASNI BUNT** (anarcho-punk with a female/male on vocals-check out their tape which is Conflict-type punk, quite interesting) available from lead vocalist Tanya Arsenov (ex-*Needle In Eye* fanzine) Bolnicka 13, 26220, Kovin, Yugoslavia.

KOMPLIKATORI have recorded their first studio tape with 4 tracks of street melodic punk and are looking for a foreign label to put out a 7". I listened to this—it's pretty good, done with 2 guitars and well produced drums. It reminds me at first of Cockney Rejects, 4 Skins, and Upstarts. Contact their bassist: Marko Vodoplav, Topolska 14, 11000, Beograd, Yugo-

out punk on a compilation CD (also out on HG:Fact from Japan). Some people say Kraljevo has the strongest anarcho/crust scene currently in Yugoslavia with more bands coming up every day as well as fanzines.

On the other side, there is a strong oil (nationalistic/Serbian) movement among skinheads from Beograd, Novi Sad and Jagodina. At the Napalm Death gig in Beograd this year, a fight broke out after the gig between skins and punks from different cities, things like that are really not necessary as both sides don't realize much about what their beliefs are, don't know what they really talk about. Skins say "out with the gypsies from Serbia, we hate the world and niggers," while anarchists punks say "put the fascist crap in the bin, write in zines against fascist skins." To whoever I talked so far (so-called right wing skins/so-called anarcho-punks), I mention the period 1980-1986 when we were together (in old Yugoslavia): the way we managed our scene, fought for ourselves even if it meant police harassment, how we traveled to Ljubljana, Zagreb, Koper, and Pula exchanging information, visit-



Gvido Obradovic

singles out on NTTBW Records with studio recordings from 1984! Write/order from Intermusic (address is at the end of this report).

ZIVOTINJE and **SAHT** are currently the two most active of bands from the capital, both have played at Kst a while ago. **ZIVOTINJE** plans to record a new studio demo. Write to them: Mika - Miroslav Vucinic, Bulevar Avnoja br. 40, 11070, Novi Beograd, Yugoslavia. **SAHT**, who are on the same label, want to change to a new label and put out a 7" out on a Norwegian label. Their ex-manager Dr. Srele may put out a live cassette by them.

Well this is bringing me to fanzines, which I know the most about. I'll mention all the addresses in the new Book Your Own Fucking Life if anyone's interested. Probably the best zine I have read in latest 4 years is **Bela Slija** (with a name taken from a Pekinska Patka song) done by Sunjka Dejan and Dr. Srele. The first issue is out and looks like a real punk fanzine (no computer fonts—basically done using a typewriter, that's all!) Contact Sunjka Dejan, 80 Nova 1/12, 11030 Beograd, Yugoslavia.

Opremi Dobro has reached issue 64 (do you believe this?). It includes interviews with tons of small bands and information, cooking recipes, reviews, flyers and much more. The editor puts his photo in the introduction page in every issue (he has short hair and a mustache!). Contact: Opremi Dobro, Vasa Radovanovic, Vase Carapica 74, 11223 Beli Potok, Yugoslavia.

Over Your Face has put out 2 issues and now is preparing a split edition with **Going Down** fanzine. It has some punk, some ambient music, and reviews. Write to: Dejan Kezic, Over Your Face, Tanaska Rajica 20, 26000, Pancevo, Yugoslavia.

The editor of **Skeptikos** is preparing the 2nd issue of this zine while on his winter vacation (he's in high school). This is a punk/hard-core fanzine, well laid out, with clear pictures (I was surprised even though it's xeroxed). He's got a page about local school teachers too. Other than that it is 100% d.i.y. punk. Zlatko also does a distribution of zines in the local villages around Sombor. Contact him at: Skeptikos Fanzine, Zlatko Zlatkovic, Duska Radovica 1, 25000 Sombor, Yugoslavia.

Like Skeptikos, **Buntovnik** (Rebel) is another punk zine with d.i.y. layout. One issue is out but the new issue is on the way to be out soon. It has punk bands, tape/gig reviews and more from Buntovnik Fanzine, Aleksic D. Aleksandar, Naselje Lipar LI II/13, 35000, Jagodina, Yugoslavia.

Tanya from **Needle In The Eye** is now preparing a new zine. Needle In Eye was a great zine, A4 size, tight and really full of information. It looked impressive. She is also a vocalist in **UNUTRASNI BUNT**. Sometimes she takes a long time until she replies. A woman from the capital also started a women's rights fanzine called **Nagravzine**. The editors are 2 females but the main topic in the first issue is an interview with women from Kazihstan, I think, dressed in black and armed with shotguns. There's a 6 page interview with 2 photos plus some female-rights stories!

Another 2 female editors from Smederevo do a fanzine called **Bos-Bovis** (have no idea what that means) with 2 issues out, some punk bands, some post hard-core news, some tape and record reviews, some stories, opinions etc. but this is just plain punk. Contact either Maja or Marija at: Gavrilovska Maja, Trg Nikole Krge K-7/11, 11300 Smederevo, Yugoslavia.

Parking zine has 2 issues out and the 3rd is

on the way. The editor gets his zine copied for free at his mum's office, so either he sells it or (preferably) trades it for tapes or zines. This is a punk zine too, with band interviews, reviews, and comics, just as usual. Contact: Parking, Kovacevic Darko, V. Markicevica 31, 31210 Pozega, Jugoslavija.

Hard To The Core from Lucani has 5 or 6 issues out as far as I know although I haven't seen a single copy. He is also doing a straightX/krishna tape label and so far has put out 3 tapes I think, one compilation and 2 with bands. The address is: Hard To The Core, Ilic Ivan, Rajka Tajsica 4, 32240 Lucani, Jugoslavija.

Okay, I'll stop my discussion of fanzines here since the list is really long. If you don't believe me I'll mention just the names: **Agitator**, **Buldozer**, **Bele Patriote** (this means White Patriots), **Geto**, **Glas Provincije**, **Going Down**, **Dnevnik**, **Etnicki Cisto** (this means Ethnically Clean), **Eat One's Words**, **Mozak U Tegli**, **Nationalist**, **Plug**, **Pingvin Je Bio Frajer**, **Pmb**, **Punk Forever**, **Reborn**, **Phantom Of The Opera**, **Skinheads**, **Southland**, **Schnell** (title tells you everything), **Temple Of Doom**, **United And Fight**, and many more!! If you wish a complete list, email me. If you want band's names/addresses, email me too.

On the record front: 2 new records are just out (December 1996) after a 100 days of waiting for the printing factory to get going (due to a lack of ingredients after 3 years of heavy sanctions). I finally got them, starting with **SOLUNSKI FRONT**'s "Mali Svet" 7" with 4 tracks from 1984. They play punching melodic punk so check it out (only 200 copies made). Also **DISTRESS** with "Put U Raj" (A Way To Paradise) with 4 tracks from 1984 (200 made only, too). Both records were published under the "Partisans In Action" series of singles. For information on P.I.A. check out the 7" by **2 MINUTA MRZNJE** "Dosao Je Kraj" which got great review by Bruce Roehrs in the December 1995 issue of MRR. Singles are \$3.50 each - postage from Intermusic. The compilation LP "Tito Nikada Visel" is still available (20 copies left) with **DEAD IDEAS**, **URGH**, **OVERDOSE**, **BRAINSTORM**, **E.H.E. DAYDREAM**, **POGIBIJA** and more. It's only \$3 - postage. The **BRAINSTORM** solo LP "Milosevic Is Dead" is still available (only 35 copies are left) for \$7 - postage from Intermusic.

These singles on No Time To Be Wasted Records should follow SF/Distress: **NECROPHILIA** 7" garage tracks recorded at Kora's cellar in 1983 (GBH/Disorder hard-core). **KAOS** "Tigar" 7" with studio/live tracks from 1979, 1980. Kaos plays melodic early punk with the prettiest girl Tea on vocals. Perhaps I may do **VARSAVSKI GETO** on 7" studio tracks, more about all later. Diskos (the record factory I mentioned in previous report) is now offering lower printing prices when ordering 1000 or 1200 singles and there is a possibility

of partially paying orders.

Let's see. News are that oi label **Predskazanje Records & Tapes** is closing down. He sells his own collection of records, cds, tapes and is moving to the United States in the Summer, 1997. The latest release on this label was **POTRES** solo LP/cassette. This is a young oi/rock band from Smederevo. His address is probably valid until Summer 1997: Predskazanje Records, Branko Kunovski, Gocka 47, 11090, Beograd, Yugoslavia, or email him at BKUNOVSK@EUnet.yu. My neighbor Davor has started a small d.i.y. distribution, mainly taking fanzines from Yugoslavia on a consignment basis, but he is also open to foreign fanzines to distribute/trade. Address your mail to: Davor Konjikusic, Goce Delceva 11/1, 11080, Zemun/Beograd, Yugoslavia. Davor also does a fanzine **SoundDream** and looks for band /interviews/demo tapes to review from all around the world. **Punk Forces** from Kula also started a small d.i.y. mail order/distribution with punk-only stuff: tapes, fanzines and similar. Contact: Maric Dragan, Marsala Tita 13/5, 25230, Kula, Yugoslavia.

By the way, the snow is everywhere and so grandma winter is over here too. Student demonstrations have been on now for 30 days already. It's been organized everyday in the center of town. The elections in Yugoslavia have been faulty, the demonstrators (mostly students, also artists, musicians, writers and political opposition parties) have gathered together organizing peaceful marches within the center of the town. Strong police forces (like in 1991) who are well armed and trained have been called from the south of Jugoslavija and have been driven here in buses to protect the political system and "to stop democracy". Already one protester has been killed. If United States decide to back sanctions things can be bad once again. Hopefully it won't happen. It hurts only us—the people who live here—and not the current political regime. A general political crisis is going on right now and it seems it won't go away easily. While I type this, the demonstrations are on (200,000 people in streets of Beograd), meetings are everyday from noon to 8/9 p.m. and the streets near the city center are full of armed police forces, with those not in the uniforms brutally beating up independent radio reporters or citizens who they catch being away from the crowd. Independent newspapers like **Demokratija** or **Blic** are filled with the photos so if you are interested in seeing photos and news from capital drop me a line via internet. By the way, I don't watch, listen nor go to these marches. I've only mentioned this for those who may want to read a little more than music news. Until the next report, see you - Gvido Obradovic. Contact me at intermusic@EUnet.yu or visit the web page <http://www.webspawner.com/users/NTTBWRECS/>. Alternately write me at: INTERMUSIC, Goce Delceva 11/1, 11080, Zemun/Beograd, Yugoslavia.

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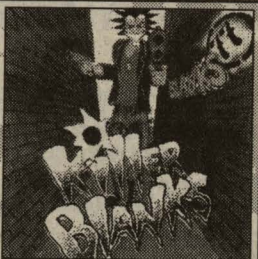
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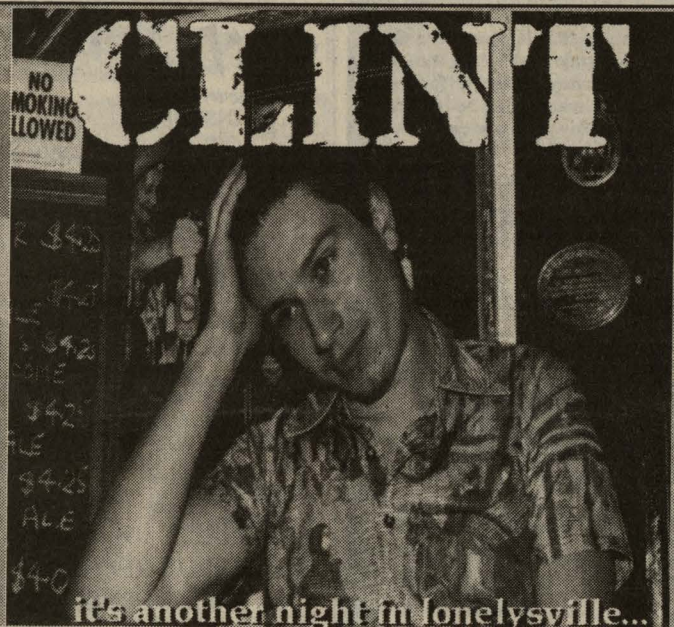


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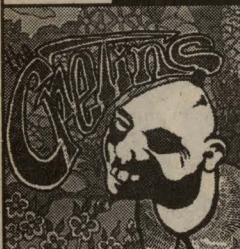
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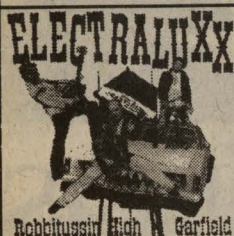
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Here's another unsolicited interview with Adjective Noun. It's in two parts: the first is a conventional interview and the second is some rants transcribed from live shows. The second part gives a more concise description of the band and sort of lets the schtick 'speak for itself' but the first part is more traditional and will confuse less readers. Decide for yourself how much or little of each part you would enjoy. It is our sincere hope that you will love us. Thank you for your time. Da Noun.

Part One: Interview

MRR: If you guys don't mind, I'd like to take a little bit of time and introduce yourselves... Steven?

Steven: Why start with me? Is this some kind of imperialistic, singer-goes-first, Eddie Vedder, ego-tripper, rock-star, Rolling Stone, honky madness?

Crow: Yeah!

Kerb Two: Kerb Two, bass.

Lance Nine: I'm Lance, drums.

Crow: What's my punk name?

Kerb Two: 'Crow' Crow: "I'm Crow".

Kerb Two: Ask us what an Adjective Noun show is like.

MRR: So, peckerwoods, what's an Adjective Noun show like?

S: Isn't that a truism? Do you know any crackers that aren't peckerwoods?

MRR: Shut up, white bread. What's an Adjective Noun show like?

S: Everyone knows the more punk you get, the more your songs sound the same. I decided the only way to be even harder core was to have *only one song!!*, which automatically makes us the most punkest band. It's simple mathematics!

K: Every time we play it we change the title and The Rant.

C: Tell him about The Rant!!

S: In the great tradition of bands like Dead Kennedys or M.D.C., I always rant about something taking away your rights, whether it's the System, or the Dewey Decimal System, the Metric System or the fucking Solar System.

C: Or Ricky Lake's Wooden Leg Up Shaquille O'Neil's Ass.

K: We're so fucking political, we took the "C" out of "Adjective" cus it stood for "corporate!"

MRR: Who would you guys include among your influences?

K: Noam Chomsky.

S: Dr. Frances Cress Wessling.

K: Ras Kass.

S: Professor Griff.

C: Dr. Seuss.

K: Dr. Seuss, Dr. Dre, and...

All: Dr. Kevorkian.

MRR: What's your take on, say, getting

fitted for cock rings?

K: Hey, James Brown was part Chinese!

C: With the troubles in East Timor, I can't believe you're asking us about cock rings!!!

K: ...because the cock rings are *manufactured* in East Timor, by General Electric, out of spare nular power plant parts, taking away the rights of East Timor *and me*..

MRR: You can't deny that General Electric has done a lot of good in the world...

K: Yeah, now I've got a radioactive 'glow in the dark' dick.

C: Fuck General Electric, Ecuador *and* the Fox Network!!

MRR: Just to get it out of the way, which term do you guys prefer to use when inciting a riot: "The Man" or "The System"?

S: I always just stick with "The Man"; it's a proven classic as far as insurgent commentary goes...

K: Yes, but "The System" is so much more oppressive than "The Man".

S: "The System"? it's so *vague*.

K: Vague? who's "The Man"? "The Man" is too vague, so you should say "The System"! "The System" creates "The Man"! Which came first, Henry Ford or General Electric?

S: I couldn't answer that right now.

K: Henry Ford!!!

S: And he's... a man, not a system!!

K: See, "The Man" and "The System" made me contradict myself.

MRR: You've been around now for how long?

K: Two years come November.

MRR: What are some of the low points of your pathetic, rock star career?

C (310 lbs.): Stripping at Gilman. Twice.

S: Our last show, we proved that punks and hippies are exactly the same—both are kids aping trends that started before they were born. So we went on stage at Gilman St. in full hippie garb, giving out free flowers. Naturally, we had a huge room of punks throwing flowers at us to prove they were anti-hippie!!! Possibly the most brilliant thing: "I hate hippies—have a flower!!!"

K: We just do shit no other band would dare to

do.

S: More honky-baiting than any other peckerwood, ofay, gualio, wonder bread, redneck, whitey, blue-eyed-devil, gringo cave dweller band will give you, I'll tell you that much.

K: Sneaking backstage at the Siren show at the Phoenix, *dressed as Siren*, and kicking the opening band off stage, and doing our "We're-Siren-we-rule-this-scene-you-kids-are-nothing-to-us-but empty-minds-to-be-filled-up-with-our-substitute-teacher wisdom" monologue, playing "Siren Sucks" and fleeing into the night.

S: ...But not before they gave us a dollar.

C: And take away our rights!!

S: We make fun of the audience ...: "You wanted to see the Queens so bad you sat through 30 minutes of our bullshit diatribes!!! Man, you must be brainwashed!!!"

C: ...And take away our rights!!

S: We did one song called "You All Suck", that consisted of me pointing to every single person and individually abusing them, which is exactly the attention to detail you don't get from major label bands that can't even see the back of the arena. That's how you know we'll never sell out, cus the day we get too big to cuss out every single moron, it won't be fun. We'll give up.

K: .. They never get it. We're just playing the *same exact song* 20 times in a row. They're either too stupid to tell the difference or too dumb to walk out. They just sit there, waiting for the Queens, waiting for J Church, waiting for Bad Religion...

C: ...Alannis Morrisette, Skrewdriver...

S: ...waiting for Tchaikovsky..

K: I really hate it when they're waiting for Tchaikovsky. that's a big problem lately. (crowd chants) "...na-na na ... Tchaikovsky, Tchaikovsky".

C: People like to be told they suck. The Catholic Church has been using that dogma for two thousand years! They just call it 'sin,' but we bring it right out in their face and say 'you SUCK.' S: If it's good enough for Pope Pius, its good enough for us. Punk Rock is nothing but a modern children's crusade.

K: (Sinner voice) "Forgive me, Kerb Two, I have

eaten at McDonald's cus I didn't have the money for that vegan stuff."

C: (Pope voice) "Okay, Brian, that's okay...."

S: But being good anarchists, we like to be told we suck, too. In fact, Kerb-Two's first performance was stealing our mike to do "Adjective Noun Sucks Cus They Took Out The 'C' Which Stood For 'Corporate' But Left In The 'O' And The 'J' Which Stands For OJ Simpson, So Adjective Noun Is A Bunch Of Throat Slashing, Wife Beating, Jew Killers; J Church Suuuu-uuck!!!"

K: .. and they threw out the pathetic Kerb One right away...

S: .. we've had kids do "You Guys Suck", "The Sun Sucks", even "The Number 4 Sucks Cus It's A Very Inaccurate Version Of Pi!!".... But remember, when you come to the show, get the fucking rants right. You have to start with "This is a song about..." and end with "... and takes away your rights!!! it sucks!!!"

C: .. Otherwise I won't give the 1-2-3-4 count. So don't fuck up.

K: I think what eventually we'd like to do is have the audience play *all* the instruments and we'll just take the money.

S: Eventually, we can franchise this out...like right now, we have a sit in for the real Lance, Lance Nine over there. We found him drunk in the gutter and just dragged him in for the interview. It has already begun!

L: Hey...wait a second!

K: ... the Adjective Noun karaoke bar..

S: in every Gilman St. franchise in every hick town across the country.

C: McGilman's!!

S: .. in the tradition of the Taco Bell/KFC merger... The machine kicks in after you say 'it sucks' and we get our 50 cents beamed directly in through the Jann Wen-

ner Anal Satellite in geosynchronous orbit.

MRR: So you guys are obviously very angry at the world and political things, but I couldn't help but notice you're all white males that benefit the most from The System. What do you really have to be angry about?

C: uh... K: But, I'm a Jewish male, C: I'm English....shit!

S: In order to dismantle the system of privilege, we've got to abuse our privileges to the extent that people question why white males are even allowed to play music at all. I think that's our goal. Besides, we're pissed off at *other white males*, like these weak-ass, no-energy, technically-perfect, no-prop-having, non-stripping, more-than-one-song-having bands that try to be all "authentic" and down to earth and shit. Kid, I don't want to see the *real you* up on stage if the *real you* is a boring no talent shitbag. you should be hiding the real you wherever you are!!

C: ..Like the Queers. it was pretty evident (at Gilman) that they'd been on tour for 6 months. They're tight but they're fucking boring!!!

S: I would have respected them more if they'd just said "We got your money, we're not going to play. We're tired of touring, so fuck you."

L: But the only reason they play is to sell merchandise.

S: If they did it like PBS: "Were not going to put on the major program until you buy \$300 of t-shirts" and illustrate this with a little bar graph... I could respect that.

MRR: OK, who's worse, A.F.I. or Alannis Morissette?

K: I'd have to say A.F.I. is worse because Allanis at least started out trying to suck, and A.F.I. started out claiming they *didn't* suck.

S: At least Allanis hasn't ever kicked us off a show...

K: ...not yet!

S: A.F.I. busted a Bill Graham maneuver and kicked us off the bill at Gilman... cus we were 'the 5th band.. that's too many', when Gilman's had huge shows like Fugazi and Bikini Kill, always with five bands ...obviously the real reason is A.F.I. knows they're only popular with 13 year olds who have never heard any *real* punk. If they played with us, their kids would all jump ship, and that would be *bad for business!* Hey A.F.I.—you chickenshit Bill Graham motherfuckers, prove us wrong!! Pick the venue!

MRR: So, you're against corruption in the music scene?

S: We're all for corruption, because it speeds up decay!! We're trying to take the corruption of the music industry to the point where it will lose *all* its integrity and just implode. Thus, we're going to institute the *real-time sell out*, where kids in the audience will pay a fee to have us instantly alter the lyrics to any song in our show.

K: Tommygun paid us no less than *two* dollars to talk shit about them.

MRR: Do you believe you are popular?

K: We don't care. We don't fucking care.

MRR: Do you think you're getting good responses?

S: Why are you so obsessed with this Rolling Stone, famousness, fuckin... unit-shifting, Billboard Top 40 popularity shit?

MRR: I'm just doing this for my internship for Spin, so give me a break!

S: Fuck the kids. that's my philosophy!!! They're not old and jaded like me. They hear their first punk band and actually don't realize there's 14 million bands that sound just like that. You could play them Bruce Springsteen

on 45 and tell them it was the new Riverdales and they'd be like, 'Wow, can I have one, Mom?' Modern punk is still all about 1-4-5 chord progressions that have been around since Bach.

K: He was a Catholic, that Bach.

C: A Lutheran, you stupid shit.

MRR: You must have some desire to be heard, otherwise you'd be content to just play music in your living rooms. So you care to some extent...

S: Only to the extent that we ..yeah, you're right.

K: *Touche*, Skeletor.

MRR: Do you enjoy being heckled?

S: That's what we don't get at home! THhe heckling!!! That's why we want gigs.

K: If it wasn't for the heckling we wouldn't bother playing at all.

S: ..Gilman kids putting a garbage can over my head, while I'm screaming 'I'm not Jello!!! I'm not Jello!!!'. Or the fucking Epicenter show where motherfuckers was throwing couches.

MRR: So you guys just want to be treated equally, huh?

S: What? Have you just *not* been paying attention at all? You've just been working on your *Spin* resume..

MRR: I'm almost there

K: We won't rest until we have people bringing their own shit to throw at us.

S: Until we have our own personal Mark David Chapmans to peel our caps back. Passing out free 'Catchers In the Rye' instead of band stickers...

K: "Come on you punks, give your *piece* a chance, blow my head off! Imagine! Imagine shooting me in the face!!"

MRR: Now I forget what I was gonna ask, and it was good.

K: So it's my fault, Spin-boy?

MRR: You took away my rights.

K: Oh yeah, Just blame the Jew. Who's oppressed now, fool?

MRR: How do you feel about the MTV report that Debbie Gibson has found some sort of attachment for the lead singer of the Circle Jerks?

K: Oh yeah, he dumped Courtney Love to date Debbie Gibson. Or she dumped Paul Simon to date him. What's his name?

C: Paul Tsongas.

S: Paul Westerberg.

K: What's his name? Singer for the Circle Jerks?

S: Norman Schawrtskopf.

K: Yeah, he's dating Debbie Gibson.

S: Kieth Morris is his name. I don't understand why he'd go with Gibson, since you couldn't even *include* her in a circle jerk. Unless she had some serious g-spot "fejaculation", but knowing Debbie Gibson, she's the kind that would just pee and say it was 'fejaculation'. I wouldn't want her in one of my circle jerks.

K: Yeah, Clinton does that.

C: George Clinton?

S: George Clinton was the fourth Vice-President of the U.S. You can look it up.

MRR: Would Adjective Noun exist in a perfect, just society with no "System"?

S: As long as we can play "Perfection Sucks!!"

C: Yeal

K: Yeal

L: Yeal

To contact "The Noun" for hate mail or booking: Steven, 808 Arguello Blvd. San Francisco, 94118, (415) 387-8466 or (707) 586-7944 or 22 Gilbert Way, Cotati, CA 94931, (707) 664-9630 or 1-800-Microsoft.



Part Two: What You'd Hear At A Noun Show

"Okay!! You kids get your fuckin assis in here!! I can tell you're apathetic!! You're not filled with the punk spit!! So we're going to get you riled up to overthrow some govern-
metns and shit!! This is a song about Racism, sexism, anit semitism, homphobia, imperial-
ism, capitalism, ageism, looksism, jism, J-
Churschism, welfare mothers, the poor, abor-
tion, communism, gun control, god damn..animal rights, god damn, the zodiac
signs, Black people, white people and the first
amendment...they suck!! and the Indians!!
"one-two-three-four!!!"

"This is a song about Mother Theresa— the
Catholic Saint who heals the sick, cures the
poor, feeds the starving... and takes away your
fucking rights!!!! She Sucks!!!" "one-two-
three-four!!!"

"This is a song about 'Lazy Susans': You're
with your parents, passing condiments round
the dinner table, but fucking wake up, you
zombies—it's all a patriarchal plot to associate
women with domestic work and shit!!! It
couldn't be 'Lazy Doug' or 'Lazy Dr. Dre', plus
they're telling you women are all fucking
lazy, and you believe it you sexist
fucking paleface shithheads!! Lazy
Susans Suuuuck!!!" "one-two-
three-four!!!"

(from the Adjective Noun
U.K. show, Gilman, Mar
23 1996) "Rooight!!
This is a song about
America— while we
were on tour with Con-
flict, Crass, and De-
peche Mode, we saw lots
of Americans and we de-
cided you were a bunch of
cowboy-hat wearin', 6-
shooter-slingin', OK Corral-
fightin', Indian-killin', teepee
burnin', small-pox-infected-blanket-givin', god-damn
George Washington-
lovin', Redcoat-
killin', Hessian-
ambushin', Yank,
Yank, septic tank,
g o d d a m n . . .
queenless, prince-
less, non-royal, non-
upper-lip-havin', floppy-wobbly - up-
per-lip-havin', bloody tea-and-crum-
pet avoidin', fish-and-chips-scared-of,
bloody...yank...bastards...take away my
rights, yanks suuuck!!!!!!!" "one-two-three-
four!!!"

"This is a song about the fucking bloody sys-
tem!! Who's against the system?? Who wants
to smash the bloody system that grinds you
into the ground??" (guy in audience raises his
hand)
"Rooight!! there you go..smash it."
(confused guy starts stomping the pavement)
"Go ahead, smash it!! Now!! Smash it
again!!! Harder!!!" (to
security guard at door) "Excuse me mate,
could you check

outside and see if it's smashed? Just open the
door...

It's still there? Well, smash it again! Smash it
again you bloody little bastard!!
It's not smashed, we've got all night, we're not
going to leave til he smashes it."
(Guy gives up stomping)

"Oh so you like the system now?? You little
capitalist, you bloody traitor...he's not going
to smash the system. 'Oh, let's all give up and
not smash the system..la de da'...the fucking
system suuuuucks!! "one-two-three-four!!!"

(from the Adjective Trout show, Cafe This, May
27 1995) "This is a song about... Minnows, the
little fish that only swim in schools. That's
right, schools!! They'll never go off on their
own, they're a bunch of conformists!!! And
schools are jus tused for brainwashing
you for the man!! so minnows are
fascist fucking conformist fish that
want you to go to shcool and
take away your
rights... minnows
suck!!!" "one-two-three-
four!!!"



This is a
song about...the
Crab Nebula...the
remains of a long
ago exploded star by
Orion... so it's not a
crab, or a nebula!!! Open
your fucking eyes, people, it's
not a fucking crab, but the authorities say it
and you believe em cus you're such brain-
washed sheep!!! Open your eyes, it's taking
away your rights, the Crab Nebula sucks!!!"
"one-two-three-four!!!"

"This is a song about orifices!! You got your
ears, your eyes, your mouth, your butt, your
urethra,,, and sometimes your vagina! And
they're all secreting stuff!! You go to school
and you try to learn about democracy and not
discriminating by race or sex, .. but you dis-
criminate with your own orifices!! You only
shit our your ass! You're putting your ass
down!! How do you think you ass feels about
that??? You should shit out your mouth,, shit
out your ears, eat with your fuckin' vagina, shit
out your fuckin, elbow!!! But you don't, you
fucking hypocrites, you're orifice dicrimina-
tors, take away my rights, you suck!!!" "one-
two-three-four!!!"

"This is a song about swaddling!! When you
see a picture of the Virgin Mary holding the
Baby Jesus, the rag he's in is a "swaddling
cloth," used to wrap babies so tight they
can't even move, and take away their
rights!! That's why Jesus went in-
sane- he was swaddled too much as
as a baby, we had to kill him, he
flipped out!! And now they want to
fucking swaddle you, and so you
can't move, and take away your
rights, so when they come to nail-
ou to the cross and dies you can't
fucking run, whatcha gonna do?
You're swaddled!! Swaddling
sucks!!!" "one-two-three-
four!!!"

"This is a song about Bushwick
Bill!! The one-eyed, Texan,
midget, gangsta rapper... He
smokes your crack, slaps your ho,
jacks your ride, and then busts a cap
in your punk ass... and he ruies!!
Bushwick Bill fucking ruuuuuules!!!"
"one-two-three-four!!!"

"This is a song about the fucking
mitochondria, the so-called facto-
ry of the cell, damn right it's a
factory...they're holding an in-
dustrial revolution in your own body
and you don't even get paid! Billions of
cells working 24 hours a day, all being exploit-
ed by the mitochondria factory owners, mak-
ing you slave and ripping you off, and taking
away your rights...mitochondria fuckin
suck!!!" "one-two-three-four!!!"

"This is a song about hu-
man rights. Now the pigs
and corporations, and the reli-
gions take away your fucking
rights, but they couldn't take em
away if you didn't have them to
begin with. Human rights are just
an establishment plot to give you
rights and then take em away!! It's all a
fucking scam!! Rights take away my rights!!!
They suck!!!" "one-two-three-four!!!"

"This is a song about bands with more than
one song!!! It's all a big gimmick: 'Oh let's
have more than one son, and people will notice
us..'fucking rock stars, so talented you need
more than one song, fucking Led Zeppelin
wanna-bes, conformist pukes, you take away
my rights, you suuuck!!!" "one-two-three-
four!!!"

hickey

Hickey has a sound that aspires to none of today's prevailing punk trends. They are also DIY. Most of their records include elaborate packaging that includes their own artwork, zines, They recorded all of their own 7"s and compilation tracks on a borrowed 4-track recorder, 27 for ten separate record labels. They also have an amazing full length LP. They book their own times across the U.S.). In their home town of San Francisco they set up warehouse shows and avoid "rock clubs". They are known for their incendiary live shows and their ability to stir up trouble. They have a great sense of humor when it comes time to "stick it to the MAN." Best of all though, is the fact that they are powerful song writers and are still fun, intelligent, productive, people despite the fact they've been doing heavy drugs for years. Interview by Scott Jones, at the "Hickey Hotel". **Matty = guitar, vocals; Aesop = drums; Matt = bass.**

*intensely
and comics.
songs in all,
tours (four*

MRR: Based on the fact that you guys put on shows where you don't seem to care if people actually hate you and want to kill you, what kind of injuries have you gotten, scars or battle wounds?

Matty: Actual physical scars?

MRR: Or just, how many times have you gotten beat up?

Matty: All the scars we have are emotional. (laughter)

Aesop: And they run very deep.

Matty: No. I've only been assaulted only once or twice in the whole time me and Aesop have been shooting our mouths off.

Aesop: I think I've been assaulted way more than once or twice. I don't know how much of it is band related.

Matty: Well let's not talk about it.

MRR: I just heard something about you the other day. I think it was in Missouri that you were just insulting an audience. At first they were laughing, like "Yeah, Missouri, the dumbest state in the Union". But then...

Aesop: No it's Mississippi.

MRR: Mississippi-okay maybe you guys were in Mississippi, and then you just started quoting facts about how ignorant Mississippi is and they realized you were serious. They stopped laughing and kinda got angry.

Aesop: Then they all went out and got library cards. (laughter)

Matty: Oh, that was the "Its not your fault that you're the poorest, most uneducated state" show.

Aesop: Yeah, I mean, you know we throw a little research behind our insults.

Matty: Yeah.

MRR: Yeah, like the show in Stockton

Aesop: Oh, that was a lie. (laughter) You mean the Great Stockton Acorn Famine?

Matty: I bet you didn't know about that before that night.

Aesop: We just throw that acorn story around in bars to meet-

Matty: No, I actually did though. I went to the library and looked up stuff on Stockton before the show. And then for San Jose I didn't know that the last ever lynching in United States occurred in

Cupertino, like right down the street from where we were playing. Aesop: San Jose was.

Matty: San Jose. But remember we used that one in Arkansas too and it worked really well and everyone believed uswe were playing in a pavilion by the Arkansas River. And Aesop told the whole story of the last lynching to take place in America that happened right there in Little Rock, Arkansas.

Aesop: About how this guy raped and mutilated this girl and they just tore this guy limb from limb. This really happened in San Jose, but you can tell that story in any town and they'll believe it.

Matty: Yeah. Then the end of the story had to do with a river, and he goes "yeah, and I think it's that river right there behind us." And, you know, like all six people there at the show just—

Aesop: The goosebumps were casting shadows. Both those people at the show were a little disturbed by that story.

MRR: So, you guys have records out on a lot of different labels. Do you send out a lot of demos?

Aesop: I don't believe we ever have.

Matty: I know we never actually mailed a demo to a record label. I think to date, with all the 7"s we have out and the hundreds and hundreds of shows we played, I think we've sent out a total of six demos -just to get shows at out of the way places on tour.

Aesop: Some of them were actually tapes of us. (Laughter)

MRR: Does the landlord ever come by here? It doesn't look like it.

Matty: It wasn't that nice when we moved in here, you know. We never had a security deposit and we've been slowly destroying this place. So now no one can go anywhere because the landlord can't really kick us out because he knows he would have to sink thousands of dollars into this place to bring it up to any kind of code, and we can't really afford to live anyplace else in San Francisco.

Aesop: Its kind of a stalemate type situation.

Matty: Its a very copacetic relationship.

Matt: Kind of a symbiotic standoff.

MRR: So ... one day you guys went out your front door and



there was a dead guy in the doorway?

Aesop: We were coming home from practice. Dead guy.

Matty: He wasn't really in our doorway. He was more like by that tree that's in front of our doorway.

Aesop: He was in front of our door, man. He was in front of our door! He was kind of inconveniencing us.

MRR: But it wasn't like an old guy—it was actually a young ...

Aesop: Yeah, it was a 15 year old kid.

Matty: He was a little gangster kid. Those little gangster kids get shot all the time.

Aesop: They shoot each other a lot around here.

MRR: But they leave you guys alone.

Aesop: We're like fixtures, man. We're like the weird white guys. Now, actually, there's more weird white guys living in the area. We don't stand out so much anymore. We've been here so long it's like you could beat us up and we'll be at your liquor store the next day, ya know?

Matty: I mean we don't ... we never really had a problem. The neighborhood's been pretty low key for a long time now.

Aesop: Yeah, see we paved the way. We're like the pioneers of white trash come to the Mission.

Matty: We were the first ones to live this far out in the Mission.

Aesop: See ... And now there's a goddamned fuckin' Crepe restaurant every 6 feet!

Matty: Okay, I guess it's time now we should probably lay down some heavy political vibe.

MRR: Oh, that's right. I was gonna....um

Aesop:suggest we lay down a heavy political vibe. (laughter)

MRR: Naw, (To Matty) I remember you were at a Mieces show. And word got out The Mieces just signed to a major label or something. And you were

like "Aw man, my favorite band in San Francisco, and now they're gonna be part of ... and owned by IBM or something which makes nuclear weapons parts" and I thought you were joking around, giving the standard PC line and then I realized you were being serious.

Matty: It's true. London Records is part of Polygram which is owned by somebody who makes missile parts. I used to really love The Mieces too.

Aesop: What?

Matty: But either way, I mean, no matter what label that record came out on, it sucks man.

MRR: If it didn't suck, would you still trash The Mieces?

Matty: I'm not politically correct at all. No matter what label. I don't buy records.

MRR: Okay. Well I thought you told me you're politically correct.

Matty: No! I never said that!

Aesop: (with two thumbs pointing at his chest) Direct all politically correct questions towards me.

Matty: I, I mean, I remember the conversation. I think I was alluding to the fact that we're very sensitive to certain attitudes. Basically, we don't like assholes.

Aesop: The Mieces record probably wouldn't have sucked so bad if it was not on a major label because major labels have ways of making bands suck. Anyways.....

MRR: So you guys have no objections to becoming rock stars yourself; or you just don't want to suck when you do?

Matty: No, we don't want to become rock stars.

MRR: Don't you want to be like Kiss someday?

Aesop: Dude. Everyone wants to be like Kiss. What a dumb question... I'm sorry. Are we talkin' lifestyle wise or codpiece wise?

Matt: I thought we were rock stars.

Matty: I'd like to say I'm not a rock star. I'm a rock hero. There's a difference.

Aesop: I'd like to say I'm not a rock star. I'm a porn star.

Matt: You'd like to say that.

Aesop: I just said it. It was great. It was fun.

Matt: Aesop, you're a porn star in my book.

Aesop: Thanks man. That's the nicest thing anyone has ever said to me. You know my cousin's a very famous porn star.

Matty: No, not the Ron Jeremy story again.

Aesop: (laughing) I had to tell that like 6 times last night man.

Matty: I didn't believe it when I heard it 12 years ago and I don't believe it now.

Aesop: Look, why would I brag about being related to Ron Jeremy? If I was gonna brag, I'd say I was related to someone cool like Jake Bubar or something, man, not Ron Jeremy! -related to this fuckin' two-way sausage. (laughter) That was my most famous blood relative. Ron Jeremy. So what's the next question?

MRR: I thought you guys said you repaired bikes?

Matt: I was working on one this morning.

Matty: He sure was.

Aesop: Would you like to talk about bicycle repair?

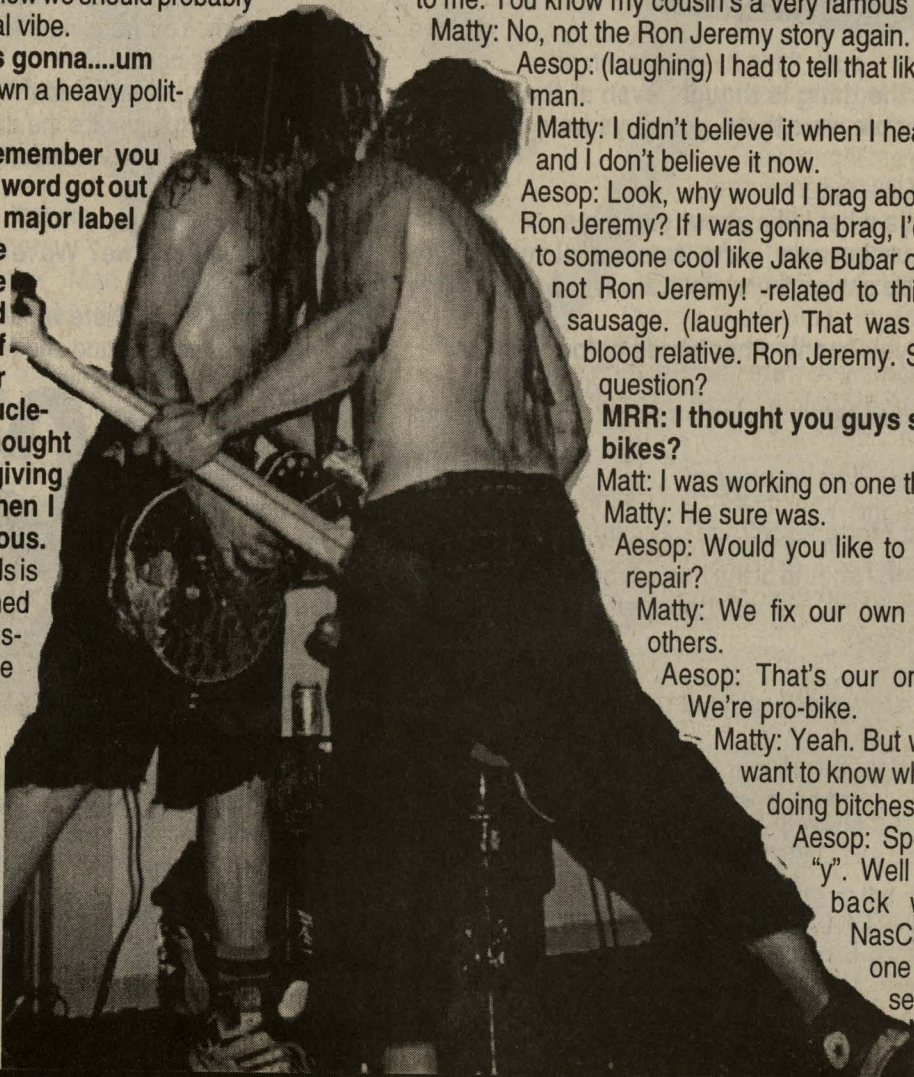
Matty: We fix our own bikes or salvage others.

Aesop: That's our only PC standard. We're pro-bike.

Matty: Yeah. But we're not PC. You want to know why? Because I like doing bitches. (laughter)

Aesop: Spell bitches with a "y". Well it is funny. Way back when we were NasCar drivers, everyone thought we were sexist pigs.

Matty: Yeah, I



know. Isn't that weird?

Aesop: It's funny man.

Matty: It was like we were only a cut below G.G. Allin.

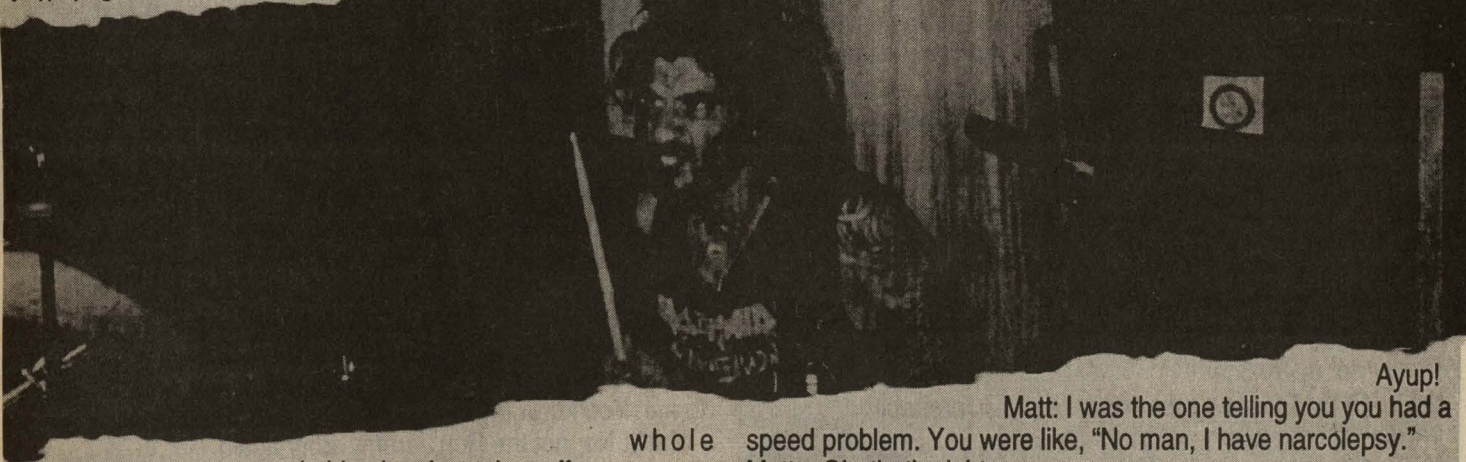
Aesop: Yeah.

Matty: Now we're Fugazi, but punk.

Aesop: We're like Fugazi, but with fuckin' flying dukes.

MRR: I know what you guys are saying and do you think that's why more people come to your shows now? When I first started watching you guys, you know there'd be some shows where there'd be like 6 people there. Now, instead, when I go to HICKEY shows there's a whole crowd, a lot of people there. You guys have any idea how the word got out?

Matty: It could be have to do with the fact that
t h i s



punk thing has just taken off.

MRR: Yeah, but the thing is though, even at those shows where only six people were there, you guys were still amazing.

Aesop: Well, were like that.

MRR: Yeah. That's what I like about you guys.

Aesop: You like us because we're amazing. (Laughter) Aw shucks. Well. Scott's always there. Scott always ups the total by one.

MRR: Matt, were you in any other bands before Hickey?

Aesop: Gwar. Gwar.

Matt: Yeah that whole Gwar thing, but I'm going to leave that stone unturned.

Aesop: He had a big Styrofoam penis.

Matt: Uh ... no. (laughter)

Matty: When we found him, he didn't even know what a band was.

MRR: I don't know if I should bring this up, but—I never knew and I never even asked, like what happened with Chubby? (their old bass player)

Aesop: He imploded.

MRR: You were in the middle of your tour and you got a new bass player?

Aesop: No, it was right before tour.

Matty: It was kinda weird because his first show with us was in Tulsa, Oklahoma.

MRR: Exactly.

Matty: You want to tell that great story about trying to leave town that day? With our new bass player on our summer tour.

Aesop: Where we got lost in Oakland?

Matty: Yeah. Well it starts out we're in the garage listening to White Zombie, fucking snorting huge rails of crystal methamphetamine, right? And then we get in the van, go on tour and we ...

Aesop: We were psyched. We were ready.

Matty: ... get off the Bay Bridge and we're in Oakland and I was driving. Somehow we get off the freeway and we get lost. We were 20 minutes from home and we were lost.

Aesop: Yeah, I think somebody said, "Hey um, don't let Matty drive. He's been acting a little radically lately." And then, um ... oh, that was when you had narcolepsy. That's right. I was kinda worried about that.

Matty: I didn't have narcolepsy then. I was totally stoned.

Matt: I'm speaking in code words Matty!

Matty: Oh okay, sorry. Actually you're probably right then.

Ayup!

Matt: I was the one telling you you had a

speed problem. You were like, "No man, I have narcolepsy."

Matty: Oh, that's right.

Matt: "I keep falling asleep, Matt". You've been up for 6 days but—

Aesop: "I can't explain it it's the darndest thing!" (laughter)

Matty: I used to really have narcolepsy. I used to fall asleep all the time.

Aesop: You were drunk.

Matty: So where are we? We're like in Oakland. We're like 20 minutes from home.

Matt: We don't know where we are. We're lost.

Matty: We're driving around and we finally get back on the freeway

and the brakes just

fail completely and

so we just, like roll back

off the highway and then

just decided to go on back to

the garage.

Matt: Tails between our legs.

Matty: And it took us a week to fix the brakes.

Aesop: During the course of that week

I sewed us bags of shame to wear over

our heads in case



we had to leave the garage, so no one would see us.
Matty: I only left the garage once that week.
Aesop: I did too and someone spotted me and said, "Hey you're supposed to be on tour. We gave you money. We gave you money to go on tour. What are you doing here?"
Matty: And then after a week, when Matt finally got the brakes rolling and we just jumped in the van and went straight to Tulsa, Oklahoma for Matt's first show.
Matt: Thirty hours straight. 90 miles an hour.
MRR: Isn't the van completely unregistered —or did you guys fix that?
Aesop: The van? Registered? Not in any of our names. (laughter)
Matt: It doesn't run right now.
Aesop: (to Scott) Do you have any more questions?
Matty: Yeah, the next guy's supposed to be here soon.

MRR: I didn't have any to begin with. Our 20 minutes are up, huh?

Matty: Yeah we've got that Spin interview coming up.

Aesop: After that I think it's the guy from The Times asking about the 'Year of the Mohawk' That's something I'd like to address The NY Times Magazine article entitled "The Year of the Mohawk" with a picture of...well...they-who-shall not-be-named in the laundromat.

Matty: Washing their 'hawks?

Aesop: Dude—washing their leathers.

MRR: What are you guys talking about?

Matty: We're talking about 'hawks, man. We're talking about leathers.

Aesop: "The Year of the Mohawk". Man, and there they are just posing away in a goddamned laundromat.

Matty: Next time you go to one of their moron punk fests around here do a 'hawk count man.

MRR: That's one thing about San Francisco—they don't have—like in the East Bay they have all those mohawk kids and their leathers.

Aesop: There's no kids out here.

MRR: Exactly. You had some at that one show and they actually came to see you guys I guess. I thought they were with the band from Las Vegas because I'd never seen any punk kids in San Francisco.

Matty: Was that the show where that girl spit on me and I spit on her—then later on she told her friends that I raped her.

Aesop: Yeah.

Matt: You shouldn't have done that Matty.

Matty: I guess I should've never tried to spit on that girl. I guess in some states that's considered sexual assault.

Aesop: Well that's cool. I'm the one who got beat with sticks for it. That's fucking great! But we worked it out—later we worked it out.

Matty: The 'hawks were on our side. Us and the 'hawks are gonna fuck these squares up.

Aesop: We're forming an alliance against the baldies.

Matty: Probably the whole thing we really learned in Ft. Meyers, Florida is that if you don't have hair to deflect heavy metal riffs, you

get really stupid and violent.

Aesop: No, those kids couldn't deflect the bad vibe laid down by Los Canadians, who, I think are the only band that I've ever seen that has laid down a heavier vibe than us.

Matty: That's true.

Aesop: Oh, man!

MRR: Oh, at Gilman?

Aesop: No, at the Ft. Meyers show. Los Canadians, the only band more capable of turning a whole field full of apes against a band. Oh shit, that was fucking beautiful.

Matt: That was a trip.

Matty: "Fuck you skinhead faggots!"

Aesop: Los Canadians, man!

MRR: I was just remembering in the NasCar days—

Aesop: Argh. Back to the NasCar days.

MRR: I'm sorry. Standing naked on top of your drum stool challenging all the skinheads to a brawl.

Aesop: I remember what show that was too...

MRR: Aesop you want to talk about what you were recently arrested for?

Aesop: (laughter) Felony terrorism. (More laughter).

MRR: Exactly what were you doing?

Aesop: I got caught writing bad things about cops on a radar box. They caught me red handed. Felony terrorism. \$50,000 bail. Baywatch in prison. That's about all there is to say about it. I was represented by a law student though. Props out to my law student though. Props out to my law student, Junior.

MRR: You got off scot free basically?

Aesop: Yeah, well there was a \$100 fine which I neglected to pay.

Matty: Well you forgot to mention the massive two-day "Free Aesop" rally.

Aesop: Yeah, but unfortunately from the depths of the soul-breaker at 850 Bryant, I couldn't hear the hordes of people outside my cell, demanding an expedient release.

MRR: Within hours of you getting arrested Matty made "Free Aesop" stickers and was passing them out on the street.

Aesop: It was heartwarming. Let me tell ya man, that was a rough couple of days.

Matty: 'Cause I'm down with that muthafucker, ya know.

Aesop: It was rough man. I had to kill men in jail. (laughter)

Matty: Hey, before you leave, you can help us make some LP covers.

Aesop: That's a requirement. No one can leave this place until they do some record covers.



hickey

2864 A 24th St,
San Francisco, CA 94110



S u i c i d e
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A n g e l R o t a t
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u s u a l s u i c i d e k i n g
m a r t i n c h i a p p e a r -
a n c e .



Goddam
Motherfuckin
Son Of a Bitch!!!!

MRR: We are in NYC at the Continental with Suicide King. I'm Tom 5. First of all we are going to get these guys name's. To my left is Nick, and to his immediate left is 4-Way holding the baby.

4-Way: Baby Lemmy

MRR: Baby Lemmy and to their left is Shige. He plays guitar

4-Way: 4-Way sings, Lemmy cries...

MRR: ...and all the way over on the other side of the room is Pat. He plays drums

4-Way: also known as sexo mechanico

MRR: Tonight you did a little mariachi thing which is very unlike Suicide King who are actually a loud, punk rock'n'roll band. We have ex-bands here: A Dean Of Discipline, the Hipnips,

4-Way: Stimulators, Nick was a Stimulator. I was in Bad Posture. Pat was in Red Herring, Under Nation

Pat: (mumbling...)

4-Way: It don't matter

MRR: What are the day jobs of the band members?

4-Way: 4-Way is head of the English department in a Brooklyn public highschool. I am the department head. I have a big head, and that makes me department head. Mr. Martini is a jack of all trades. Shige, what does Shige do for a job?

Shige: Tempura chef

4-Way: Tempura chef, ahhh-ha

Nick: ... And Pat is a baby sitter.

Lemmy: (crying)

MRR: You guys are in this pathological rock'n'roll band with a lot of drug references. Did you have any childhood tragedies that caused you to be in a rock'n'roll band and sing about drugs?

Pat: Just the usual stuff, you all know what it is...

4-Way: Bad answer. Each! The reason why we sing about drugs is because we are not allowed to do them

anymore. We sing about them, so we can still feel like we are on them. By singing about shooting speed every night, I don't actually have to do it.

Pat: It's like the old man's excuse. It's like a 12 step thing

4-Way: It's like a 4-Way steps, 4 steps...

Pat: It's easier. We really have a simpler program, especially for speed. You can still drink. Alcohol is not an enabler in the program. It's more of an imulsifier.

4-Way: Yes, the alcohol to us is like cigarettes to a turkish man. It is the essence of why we are still alive. We are not allowed to shoot drugs anymore because we all have wives, except for Shige. Shige has no wife yet. We are looking for one for him. If you're out there and you want to marry my man Shige, please, he needs a greencard.

Pat: You must be American to marry Shige.

Lemmy: (screams)

Pat: We are waiting for Lemmy right now...

4-Way: Lemmy is too young. I offered my daughter to Shige to get him to stay in this country legally, but the greencard administration said that one year old women are not allowed to marry tempura chefs.

4-Way: If we started our own country, the Suicidean World, we would not have to worry about resident alien bullshiit cards.

MRR: 4-Way tell the people about jumping into moving pick-up trucks.

4-Way: Well this is a long story. Can i give them the readers digest version? The name 4-Way derives from one night at the Kabuki nightclub in San Francisco, where I decided to take some LSD, but the girl told me it is very weak. She says, "Take 4 of them"... I said "OK".

Pat: Was it clean LSD?

4-Way: It was in gel caplets, I have no idea

Pat: Get your references straight.

4-Way: 10 minutes later she ran up to me and said "You didn't take them yet!". I said "Yes i did". Well one is for 4 people. So now I realize I'm on 16 hits of LSD and start tripping my balls off, then I saw a pick-up truck with 2 cowboys blazing along the road on Fillmore street, so I lept off the concrete cleanly and they proceeded to stop, beat me up, I shit in my

pants, and I was carried away. Thereafter everybody called me 4-Way.

MRR: So you survived the jump into a moving pick-up truck.

4-Way: Cleanly. I was tripping my ass off feeling like superman.

MRR: Do any of the other members of this band have any LSD stories they'd like to share with us?

4-Way: Do you have an LSD story, Pat?

Pat: Aeh hmm

4-Way: Times up.

MRR: While we are on the topic of drugs. A bit of a presidential debate the other day was on amphetamine, a scary new drug that was taking over the United States.

Pat: It's about time ...

4-Way: Misinformation

MRR: Shige, Ultra Bide said that in Osaka they had whale meat for school lunch. Did you ever eat that in school?

Shige: I never had school lunch.

4-Way: You never had school lunch?

Shige: My parents always made a lunch box for me.

MRR: What's your favorite Iron Maiden song?

Pat: Elviero.

Shige: Icarus.

Nick: I just came in on the tail end. I only know the stuff with the new guy, who is writing children's books. I like the tap parallels.

4-Way: By the way, it's off the subject, but it just came to my mind. 4-Way's picture was in Maximum-rocknroll volume 1, number 1. My handsome self was in that issue, and I remember Mr. Tim Yohannan and Jeff Bale asking me all these political questions that I was unable to answer that night because I was a little high. They could not use anything I said, so they just put a picture.

MRR: Body fluids. Did anybody ever vomit or take a dump on stage?

4-Way: I've pissed down my leg before while we were playing. Sometimes if you see us play you'll notice that I dump a lot of water over my head and everyone thinks it's to get that theatrical, tensed body look, because I'm 6 foot 10 and weighing 190 pounds of knotted muscle, but actually what that is, is if you see me dumping water over my head, it's probably because I just pissed myself, and I figure if my whole body is wet no one notices. That is my technique for cover-up, being the ultimate showman that I am. I was taught how to piss on myself by the best. Eddie Galvan, who played guitar for Bad Posture was a master of this highly neglected art form.

Pat: What if you piss on someone else.

4-Way: ... But I wear tight pants, and it can't get down the leg. If I unzipped myself and pulled out my dick everybody leaves.

MRR: Shige, what is the band that you heard as a child that made you be a rock'n'roller?

Shige: Bay City Rollers.

MRR: Pat?

Pat: Queen

4-Way: Gary Glitter. The first record that I bought was the soundtrack to "Jaws", actually.

Nick: I can't remember. I have seen concerts for too long, but The Sweet was a definitive influence.

4-Way: We are closer to spam than glam; spam rock. Suicide spam.

MRR: Lemmy is on one of your songs on the new single, ...

4-Way: Yes, when she was 2 months old, we had her at the studio, and I wanted to put her on for backup

vocals on one of the songs, which is on the new record that we have out, but she wasn't making any noise so my wife got mad at me, but what the hell. I took her into the vocal booth and I pinched her leg really hard and she proceeded to scream violently and it made the perfect backup tone, and that is what is on the record that you hear. You hear that screaming ... Aaeehh After she has been pinched violently by her loving father.

Pat: Yeah, she was great, we want to incorporate her into our set.

4-Way: There is a new record that you can put into your home by Suicide King. It has a 3d cover, puke green vinyl, and comes with 3d glasses. This crazy german dude decided to put it out for us. It is on Intensive Scare Records. I don't know where he got that name. Markus, where did you get the name?

Nick: God bless him.

Markus: I watched a report on intensive care units.

4-Way: ... On late night television?

Markus: ... In Dallas, Texas, in a motel room.

MRR: What are the plans for the future?

4-Way: We would definitely encourage tiny little places in North America to write Intensive Scare Records and say please come and play in our slimy shithole, because Suicide King is not proud. We definitely want to leave this New York universe.

Shige: I want to go across the country.

4-Way: Pat's done it before, Nick's done it, I've done it. Shige is the only guy who hasn't done it, it's an essential part of living to drive across the country stuck in a van screaming at each other over stupid shit.

MRR: When Suicide King goes across North America, New York City knows you already, what exactly would the Suicide World experience?

Pat: Glamour & dread.

4-Way: It's two words and an ampersand. We don't want to be classified as one of those bands that plays once a month in town, puts out a single once a year and then says we wish we could make a big record .. Oh boy, let's put out another single and stay home.

Pat: That's where the dread comes from.

4-Way: ... And being that 4-Way is a school teacher. See, the best thing about teaching school is the entire month of July and August he doesn't work, and every July and August we could go across America in a shitty van that breaks down every fourth day.

MRR: Anything else you want to get out there?

4-Way: Those of you, who would like to write a letter to the Suicide King world, buy our lime green vinyl. We would love to hear from all the weirdoes and explain to them what a Suicide King is. I would actually write it in sonnet form. I give a formal challenge to someone to write us a letter in sonnet form. I will return the letter in sonnet form with a couplet. If you write in petrarchian, I will respond in petrarchian, if you write in shakespearean sonnets, I will respond in shakespearean sonnets, if you write a haiku, I will respond in a haiku.

Nick: He's so smart. I can't stand it!

MRR: I hope you enjoyed our interview with Suicide King, because I didn't!

c/o Inten-
sive Scare
Records
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Coming from the same city (actually the same house) that raised "popularity" thanks to Atrox, here are De Crew, 4 piece band born 4/5 years ago, fast, melodic, sometimes funny, sometimes angry. They made a demo tape in late '93, while '96 saw a 7" split with Italian long existing Kina (on Blu Bus/Circus) and a 7" of their own (on Svirgin Rec.). Francesco (Checco) sings, Luciano plays guitar, Roberto plays bass and Stefano recently joined to play drums. They are all pretty nice (I hope I won't have to regret about this!) and I actually think they are one of the best bands here regarding melodic hardcore. I guess I should say something more, but the following questions/answers seem quite exhaustive (good or bad, you judge). Oh yes, when you find an "E" answering, that stands for Eva, Checco's girlfriend (ex, still at it? God knows...). Interviews done in 2 sessions (6 notes) by Marco Capelli, photos by different people I don't know. Enjoy.

MRR: You said Daniele was a metal kid, what about you?

C: Typical metal kid, long hair, leather jacket, elaborated scooter...

L: I was quite the same too... Massi-

DE CREW

MRR: Let's start with your very first meeting...

L: I came to live here around 1983, '84, I think I was 12, and a couple of kids came to meet me, and they just asked me to play with them, one of them was Roby...

C: I had already seen you...

L: The same evening we went out again, and Checco arrived with his BMX, he was screaming something...

MRR: How was the first impressions you had of each other?

C: He had a much darker complexion and he was full of boils!

L: Yeah and you had a lot more hair! Blonde hair...

MRR: Talk also of your bass player...

C: I can't even recall the first time I met Roby, it was my mother, she told me: "...there're some kids who want to play..." and she brought me to them, and I've to say that Roby was a little snob...

R: Shit, you came to me, what could I do? It was the first time I saw you!

MRR: Checco, could you kindly present Luciano to the masses?

C: So, he is Luciano, he will be 24 this year. There was a time when he was the oldest one and tended to lord all of us...

E: Was he the boss, the fonzie?

C: Not exactly, but he always was like "...I know this, I know that...", then, a couple of years ago, he realized he was a bit too late and started to act like a skater, he even gave me a board and then his parents bought him another one in the States... Basically you can talk with him about everything, that's good, something you can't do with Roby. As musician, he can find some good tunes..., but he's not a great guitar player!

MRR: Isn't there anything annoying about him?

C: Not really, he could just hang out with us a little more often... (ex girlfriend problems... - Marco)

MRR: Luciano, now it's your turn, what do you wanna say about him?

L: Checco is already (!) 22, I always liked him, he always seemed a bit more forward than the other kids here, maybe because he had older brothers and he talked about more things. I've always felt well..., quite well with him, you can go around with him and act like an asshole, and in the same way you can talk with him about some serious stuff, political or whatever. On a musical level, since I was so nice with him, let

me tell the truth, we wanted him in the band for two reason: first, I was starting a band with another guy and Checco wanted to play drums, then I soon realized he could not play at all, but he was Ok as a singer. Second... he had the practice room! Technically, he's not great too, just to nail down that I was not the worst...

MRR: Please, introduce Roby too...

L: Roberto plays bass in De Crew, that instrument that goes dum-dum-dum, I think he likes to skate, but probably he does that just to imitate Checco...

R: More shit...

MRR: Is Checco the light of the band?

R: Yeah, he reflects, he's got no hair!

L: Anyway, when Massimo, the first bass player, left the band, Roby had just bought the bass, so another guy, Davide, came in, mainly because Daniele, our ex drummer, wanted him, he liked a girl who was Davide's friend... Daniele liked his ambition, but above all that girl... Finally, when Davide left, Roby came in, he always came around with us for shows... Actually he had started playing classic guitar but he never got any good result...

MRR: Which one was the first line up?

L: It was me playing guitar, Checco singing, Massimo playing bass, Daniele drumming and another guy with keyboards, but he practiced just the very first time.

MRR: How did you get Massimo in the band?

L: We just were a bunch of people, we knew each other and wanted to start the band, we went to some shows together... Checco met Massimo at Metallica show... Originally he was supposed to play guitar, then passed to bass.

MRR: Did he already have the mohawk?

L: No, absolutely, he started changing around '92, after the military service, he had problems with his parents... At the end he got that mohawk and left home, but when we went to school he was your typical good kid that helps everyone else (after leaving De Crew, Massimo played for a while in another band, Stato d'Accusa. Massimo died in a car accident a couple of months after this interview was done - M.).

MRR: What about Daniele?

C: I've known him since kindergarten, we went on holiday together... Then he disappeared for a while and a few years later I met him as metal kid..., we started going to shows, met Luciano and played together.

L: Right. Daniele bought his drum kit, at the time I couldn't play guitar, or better, I could like I still do it, while Daniele was much worse than now. We started doing the easiest things, from "Anarchy in the U.K." to "Knocking on Heaven's Door", we kept on practicing...

mo actually passed me the first HC stuff, D.R.I.... I passed that on to Checco

C: No! I was already listening to 7 Seconds, M.D.C., Bad Brains..., my sister knew some punks, she gave me those records and I liked them.

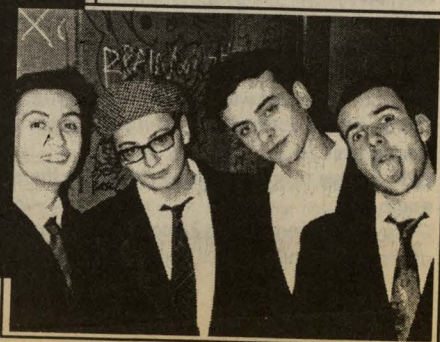
MRR: What was your parents' first reaction?

L: None. They knew I liked music, rock 'n' roll or hardcore, I always liked that, they knew I wanted to play something.

C: At the beginning they all were like "...good, enjoy, your little band...", our friends too. When they saw we were starting playing around, they got their own bands too! My parents just complained a little because we practiced at my house and we were not so good, but they still come to see us when we play in the area.

MRR: Did you ever want to kick someone out of the band?

L: No, I never had problems, except for Davide. It's not that I really wanted to kick him out, but his behaviour left me perplexed, we did not agree on anything, what to play..., anything. He had just come in and he wanted to change everything. Nothing similar has ever happened with the others, we were all friends. When Massimo left the band I felt sorry, but he was no



onger into the band, he had lot of problems.

C: I agree. Of course they could not kick me out since I had the practice room!

L: I had some smaller problems with Daniele, musical problems, but he was a friend, I prefer playing with someone I know, like him.

MRR: What is your thought for him leaving the band?

C: He's taking drum lessons, he does not like that music anymore, he is not enthusiast anymore... and he started playing progressive metal!

MRR: According to what I know, he was no longer enthusiastic about you too... He told me "they would never put too much effort in the band..."

L: That's not right, what he wanted was "let us learn to use our instruments to play something else", while we just wanted to play hardcore and eventually evolve. We didn't want "these four good musicians" that do their own business and sometimes get together to play HC. I think he left for just one reason: he is studying drum and he is getting very good, but at the same time he feels a little superior... (Daniele left the band in summer '96, and he keeps on playing in some bands. One of them, *Scream For Change*, had some contacts to make a record with Jay Ziskrout's label, Grita, but I have no news about it. Another one of his bands, *Underdogs*, no longer existing, realized an Lp in '93 for T.V.O.R., the Italian label that put out *Negazione*, *Indigesti*, *Peggio Punx...* - M.)

MRR: He also said "...they're playing HC just for fun, nothing else..."

C: HC is funny, but you cannot do something you don't want to!

L: Eventually you can say we play hardcore because it's the easiest thing to play, but we are actually into it. If I liked blues, I'd not stayed at home trying to play fast, I'd take some lessons and learn to play blues. If I liked british pop, maybe we would have been a british pop band, with our ties...

MRR: Why you need ties to play british pop?

L: I was joking!

MRR: I know you, you're serious...

C: It's true, if you're into some kind of music, it's not that you have to, but you're influenced in wearing some clothes, the same of most of the people who play that music.

R: I never use a tie, I use it only when we play because I'm stupid!

L: It depends, if you like something or not... Daniele played with us, he didn't like baggy pants and didn't wear them.

C: For example, Luciano does not know that pants so large are not trendy anymore...

L: I don't want to be trendy, I want to wear what I like...

MRR: What has been the most embarrassing moment about the band?

L: We were playing in Modena and some skaters laughed about my pants... (ironic! - M.) No, seriously, the track for "Attitudine Mentale Positiva #2", the first we ever recorded, is pretty embarrassing...

C: Yeah, it was good for when we did it, we made that song a couple of weeks before going in the studio, we recorded it very bad, thin vocals, out of tune... So when people talk about it, we usually say it's not ours, "...no, no, they're The Crew, with 'th'..." (referring to a mistake on the Lp cover - M.)

R: For me, when I felt on the stage in Torino..., my pants were too tight...

MRR: I know someone asked for your autographs in the past...



C: Yes! A couple of girls came to see us in '93 and told us: "We went to see Nirvana, but back then nobody knew them so we didn't ask their autographs..., now we ask yours, maybe you'll be famous..."

MRR: I tell you 2/3 things I heard about you... First, "De Crew are americanazzi"... (Italian term to say "very american" - M.)

C: Corrado, that's him! He always tells that! It's not true, it depends... It's for our clothes... One thing I can't stand about Luciano and Roby is that they usually come to play with all cleaned, pressed clothes, just for the show. That's bullshit! I just dress this way, I'm not doing the american guy...

R: That's right, it is just a clothes thing, skateboard, shoes...

MRR: And why do you absolutely have to use those shoes to skate?

R: They're comfortable and last longer.

MRR: And why large pants?

R: Because I don't want to crush my balls!

MRR: Anyway, I think Corrado was referring to your new T-Shirts...

L: You can't deny that American bands usually have better printed T-Shirts, better produced records, and if an Italian band tries to improve...

MRR: Luciano, which is the last Italian record you've bought?

L: Fichissimi 7"...

MRR: You did not buy that, you have that 7" because you traded it with your tapes, I mean bought voluntarily...

L: When Chècco buys them...

MRR: The point is: you do not listen to Italian hardcore and you can't make any comparison...

L: You can't say that... It's true that I don't buy so many records, American or Italian...

MRR: Since you buy just the American ones because they're better produced, why someone should buy your own 7"?

C: Wait, I don't buy vinyl because my turntable is broken, but I have demotapes and stuff of bands I see live...

L: Yeah, I have some demos too...

MRR: Just people you know. If you go to a record store, why do you directly buy the last Nofx record and not the Frammenti 7"?

L: I try to listen records or demos, sometimes I trade them... I know Nofx, I know what to expect, if I heard Frammenti and liked them, I'd probably buy their single. Can't I buy what I want?

MRR: It's strange that all you want is from U.S.A....

C: Last time I thought this way, I bought the *Growing Concern* cd and found out it sucked!

MRR: Not for that you'll never buy Italian records anymore...

L: Anyway, I may not buy their records, but I try to go to see Italian bands when they play in Milano...

MRR: But you're still more inclined to go to see Rancid in some disco...

C: It depends on what you know about a certain band. If you don't know the band and you already have something else to do, you tend to do that something else. It's obvious that someone who does not know you, doesn't give a shit about you, he may come to see you but not pay attention, it's not right, but... Take Overflow for example, there were a few people to see them

because nobody ever heard about them, but if people listened to them, they'd also like them, they're good!

MRR: OK, another sentence: "De Crew do absolutely nothing!"

C: You told that!

MRR: Right! Let's start, how many tapes have you ever sent around to play, have reviews...?

C: None.

L: 3... Actually we're pretty lazy, everybody waits for someone else doing something. We really sent just a few demos...

C: I sent some tapes to set up shows, but there are not so many places and not all call you back. Someone told me they were no more doing shows, someone else told me they were a pizza store...

MRR: You're doing nothing anyway!

L: You know us, you see us and we know too, what can I say?

MRR: I was hoping in some dispute...

E: They are so lazy they tell you "it's true"!

R: What should I do? I want to play live, not to make money...

MRR: You know what I mean, if you're selling tapes, you have more possibilities to play around...

R: Last year we played a lot, the thing is Milano has just a couple of places, we have problems with the drummer, it's not so easy and moreover there are a lots of new bands coming out and playing flower punk rock, so people are getting

bored. If you go somewhere and say "I play punk, could I play here?", people answer "No" because they had already heard ten shitty bands before. ("Flower Punk Rock" originally indicated the musical style you could find in a compilation called "Back to '76" - where De Crew appeared with one song -, a tape put out by a couple of members of an Italian band called Senzabenza, that later made another compilation on cd, called right "Flower Punk Rock", with a lots of melodic punk band, mostly similar to Ramones/Hard Ons/Screeching Weasel. Now it's not too fair to give just one side of the story, but some of Senzabenza members' words did not give them a great reputation - M.)

MRR: You were a flower punk band for a while...

R: No! Flower punk does not exist.... I mean, they just copied the Ramones and put that shit name... I didn't play in the band at the time, but there's no '76 on that tape, there were Killjoint playing grunge... Senzabenza asked for a track to put on a compilation tape, you can't know all the bands that are going to end on the tape when you do such a compilation. It's not that I hate them, I like a lot Fichissimi, Crummy Stuff, Derozer..., but I can't stand Senzabenza, we all know what they're doing, and last time we saw them it was like a Motley Crue show.

MRR: Which were the advantages of that tape?

L: A copule of shows, with Senzabenza in Varese and with Fichissimi in Genova..., those shows and a couple of reviews. It was good because a lot of people probably heard of us thanks to the tape, but they also probably understood that our track, and the Point of View one, was not so "flower"... I liked being part of the tape, but I didn't do anything to get on the

second compilation and by the way they did not call us, maybe they saw we played a little different...

MRR: Turning to the previous issue, Roby, why you do not like all those bands coming up?

R: I'm just sure that a lot of them, if born in the '80s, would have been some Motley Crue clone, they play punk because it's trendy. For example, there's a band called Free The Four, I saw them once and they kick ass, they know what they're doing, they even play the Wretched song... And then there are bands playing HC and inventing the lyrics, they just sing something in English... but if you play HC you should say something, no? It's a big trend...

MRR: You do snowboard too, you probably see a lot of those people...

R: There are actually many assholes in the snowboard scene...

MRR: You also read the Fichissimi breaking up letter, what do you think about it? (More explanation for not Italians: Fichissimi was a punk band from Pinerolo, Torino, that self realized a 7" at the end of '94. In the first half of '96, they were supposed to play in Torino, but that night, instead of going on the stage, they distributed to the people arrived for the show a "letter" explaining the reasons of their demise. It would be interesting to report the whole letter, but the main points were: "too many people just don't get what the band is about..., we do not want people to consider our record just a product, we do not want people offering us to play in some huge club or disco, we do not want people asking our autographs..." - M.)

R: They're right, partially, I'm not into "our record was becoming a product", any record is a product, you do a record to sell it, no? Or you just want to listen your songs again? They're right about autographs...

MRR: I don't think it's a good reason to break up...

R: Even if it was a basic reason for them, I don't think they made the right thing..., "go on your own way"...

L: I don't know what to say... Like, about playing at Rototom (disco that usually sets up "punk/HC" bands - M-) or not..., I've been there, I don't know how many squats do exist in that area, but if someone manages to set up a show in that place, keeping the same prices of a squat, I don't see anything wrong. It's true that the owners just make money, Rototom is a disco anyway, but you're playing and having fun... I'd rather see money to help some squats, but I don't think it's totally wrong playing those clubs, it depends if you want to accept some compromises and play different places or not. Anyway I don't think it's a good reason to break up, as for autographs, if you don't want to do them, you should explain why.

MRR: What would you tell to someone asking your autograph?

R: Fuck you!

L: That there's nothing..., it does not have sense...

MRR: Which is the last autograph you asked for?

L: I never asked.

R: Never, I was always against fanaticism, the idea that a famous musician is superior... Sometimes it happens to talk with some band members, but of course I don't ask his autograph, I talk a little, I try to see what kind of person he is, he may also be an asshole!

MRR: Which is the most embarrassing thing you've seen from the stage?

L: A girl asking us if we were a rockabilly band after _ hour of show... Then, since I usually do nothing, I just told her "I thought we were an HC band, but you decide, that's Ok..."

C: Yeah, we're passive, we're masochists... Once a friend of our was dragged away by feet while pogoing, nothing exceptional...

R: I never look at the public...

L: Admit it, you look at your bass not to make mistake...

R: That's obvious, I'm comfortable looking at the bass...



MRR: And the most embarrassing one seen on the stage?

G: A copule of times they started playing a song and I started singing another one...

L: The worst thing is when we play and nobody is there!

MRR: Since we didn't talk about your music, which is the review you wouldn't like to read about De Crew?

C: I really do not want to read "...new band, born after the success..." In the second place, it's true that we're influenced by some American bands, but we're not clones... We wouldn't even be able! And we have always played a little rawer HC... Anyway, the first song on the 7" is a little Epitaph sounding, but not so produced, the other songs, except the 7 Seconds cover, are all quite melodic hardcore, not melodic as Nofx and not as hard as Gorilla Biscuits...

MRR: Why "Young 'till I Die"?

L: We always liked 7 Seconds, that track...

C: "Trust" is better...

L: "Trust", "We're Gonna Fight"...

MRR: Checco, explain your projects for some cover songs...

C: I'd say "Girls Just Wanna by Cindy Lauper..."

R: "Tutti Pazzi" by Negazione, they don't let me...

L: "Aquarius" from "Hair" soundtrack, it even has some stop & go... We may do a Sandy Marton song...

MRR: Lyrics are written by...

C: Me and Luciano...

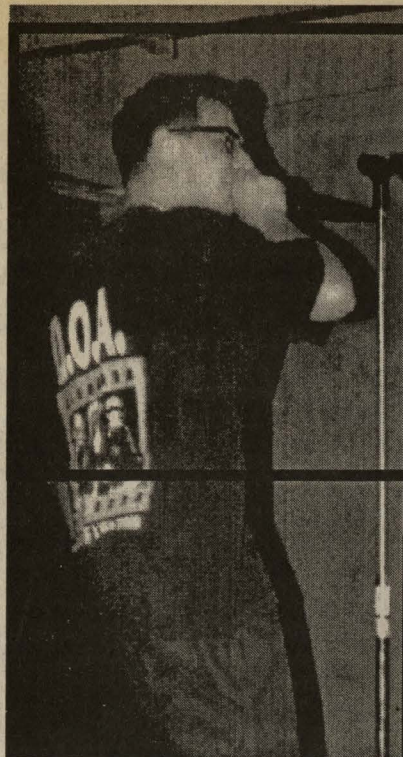
MRR: Which is the most pathetic thing you find in your lyrics?

L: Can I talk? One thing I like about Checco's lyrics is that they're not pathetic at all, sometimes they're so personal you can't understand a thing, but not pathetic...

C: It's not that I think to something and write a song about it, usually I collect sentences and put them together, I listen to the melody... The first songs were a little "poetic", they were a little "epic", but also a little rethoric... Right now I don't like too much the lyrics of the demo, I write different things, usually in an ironic way, while the new ones are about youth...

L: What's is he saying?!

C: ...they're about people telling you: "...you have a tatoo here and when you will be 60 you will complain...", but when you'll be 60, would you rather think "I wish I did this, that..." or "I did it and I liked it"? "Don't Care" is about us, I mean "...don't care about us...", for people telling shit about us... Then



there's "Happy God".... let me say first that we laugh about everything, about ourselves in the first place, and the story of all those people, who have passed their life smoking, and then turned hare krishna because of Shelter, well... We may even respect them, but that's their choice, we don't want anything to do with it...

L: "Happy God" may also mean that God could be happier if we let him alone...

MRR: The most recurring words in the demo were "death", "kill", "die"...

L: Well, aren't we an hardcore band?

C: Now the songs are full of "don't"....

MRR: What about the songs on the split with Kina?

C: That's what I was talking about, people already dead at 22, while we're clowns...

MRR: Roby, do you like their lyrics?

R: I think so, they're not too serious and too stupid, if I wrote a song, I'd probably be like Ben Weasel.... Problems are always the same, I can't solve them...

MRR: Why Checco is singing in English?

R: I like Italian HC, but I guess it's harder to control Italian, you have to improve in writing songs...

MRR: How do you feel being on a 7" with Kina?

C: I like it! I was talking with some older people, and they were amazed too...

L: I like that too, it's like a connection between an old and a new band, I like this a lot, I thank Kina for letting us being a part of it.

MRR: Did someone ever make fool of you for the band?

C: Many people! They just don't realize that we're actually playing around, it's enough to tell them some cities where we played and they stop.

L: Just for playing hardcore.... a lot of persons never heard about it...

have seen in the past?

L: Duran Duran in '87!

R: Guns 'n' Roses. I was there for Faith No More, I still like them, then I found myself in front of that idiot who change his clothes every 3 songs...

C: None, I even saw Lita Ford and Bon Jovi...

MRR: Let's talk about what happened to Luciano that night...

C: At the beginning, he was right in front of the stage, I didn't see him for a few minutes and when I met him he was sick, felt very bad and he fainted. Someone brought him in the back stage and when he finally recovered, there was Lita Ford going on the stage, and she's... We were a couple of metres from her, with her ultra tight pants, leather brassiere, but someone called us back...

E: You're disgusting!

L: No, no, she was fine! Anyway, Checco once asked the autograph to R.A.F.'s singer! (*Italian heavy metal band, so bad you can't even imagine - M*)

C: Not only that, I went back home and showed the signed ticket to my brother, and I found out he was his friend, he even came to our

house!

MRR: If you were a girl, which other member of the band would you like to stay with?

L: Checco.

C: I'd stay with me too!

E: I'm starting to worry...

R: Nobody...

C: Well, I'd choose Luciano, at least he's got money...

MRR: If you were born woman?

C: If I was a woman, I'd like to be the same person I am now, skater and singer, everything I'm doing...

Someone famous? Bjork!

L: Joe Squillo! (*you may even know her! In the last '70s she was in a all female punk band called Kandegina Gang, which put also out a single. Sadly, during the '80/'90s she became...*

what? no definition! - M)

MRR: Do you feel you're someone's reincarnation?

L: Jim Morrison?!

C: Sid Vicious, we're so fucink punk...

L: I'd say Leonardo da Vinci!

MRR: An actor?

L: Marlon Brando meets Woody Allen...

R: Robert De Niro..., but Lino Banfi is a myth too, not phisically, but...

C: Tim Curry of Rocky Horror Picture Show...

MRR: A cartoon character...

C: Pompeo by Andrea Pazienza, but that's too sad, I'd say Bronski by Edika...

L: Calvin by Calvin & Hobbes.

R: Spider Man, too great!

C: No, put Clark Ghebol, always by Edika.

MRR: Book character?

C: Mickey from Natural Born Killers, "to live the best love story ever"...

E: I'm discovering a new person...

L: The young Werther...

MRR: Any opinion on abortion?

R: That's strange, even when I was in school and had to write about it, I always got a 4, it's too hard, I don't really know when life starts, I'd say it's wrong, but...

L: I think the right of choice is necessary, sometimes it's better if a woman has an abortion than a child that will never be appreciated.

MRR: Religion?

R: Against, totally. It's just rules and rules. For example, I became vegetarian for my own, different reason, I don't need some religious book for that, I've got a mind, I try to use it to make my choices.

L: I'm not really able to believe in something superior, that creates and determines..., I'd say I'm agnostic, not even that, I considered the problem, but since I've no answer, I don't believe.

MRR: Drugs?

R: You should distinguish hard and light drugs. I'm contrary to hard drugs, they just ruin people, but I don't think light drugs are so worse than alchool, a lot of people consider you an addict even if you just smoke pot...

L: Basically I agree, but I don't really see it as a problem. I'm sure that some stuff is really dangerous, but I don't want to be associated with those nazi ideas that are around today.

MRR: What if I say "closed minds"?

E: School.

C: Job.

R: Racism.

L: ...university, most people I know...

MRR: Future?

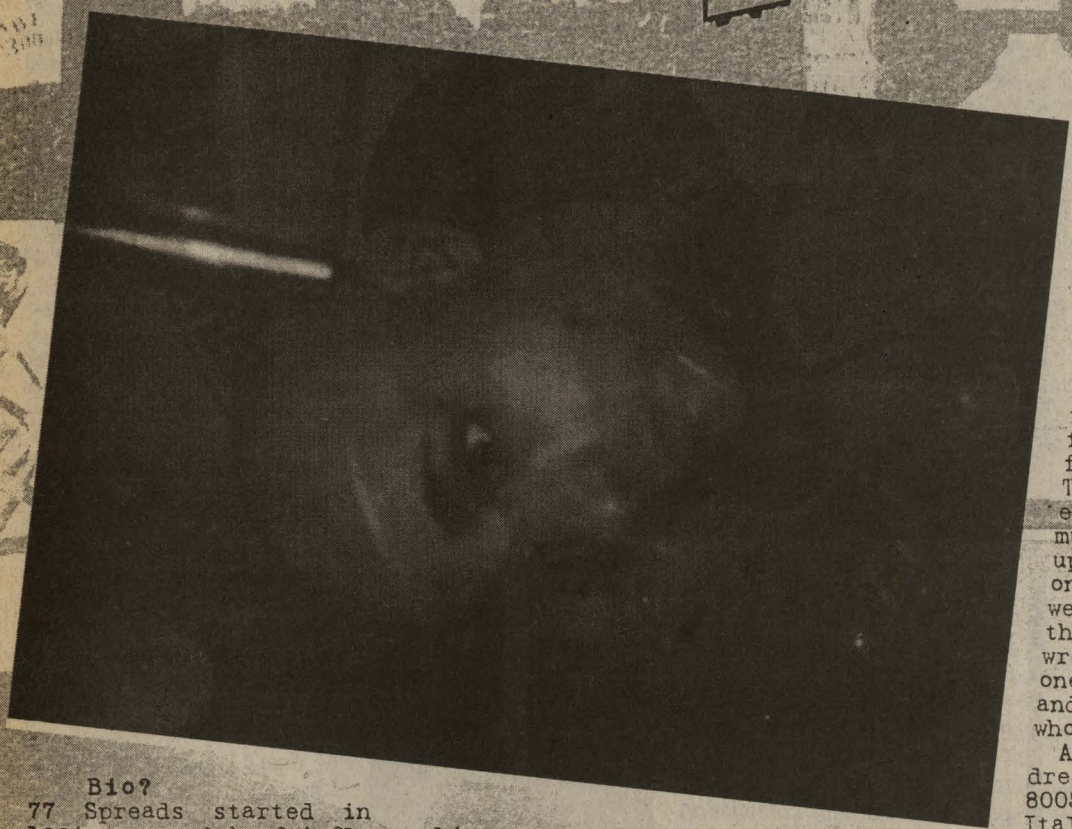
C: Eva! No, money, Porsche, girls...

R: I don't really think about it!

L: Nothing...



77 Spreads



Bio?

77 Spreads started in 1994 as a punk band influenced by the English punk sound of the '77 bands. In fact, we're into the classic old school punk of Devo, Wire, Alternative TV, Stooges, Drones, Slaughter and the Dogs, Buzzcocks, X Ray Spex. We love American bands like Adolescents, Germs, Crime, Black Flag. 77 Spreads released a 9 track demo, "Beware of the Dog", a successful 7", and their will be a CD forthcoming.

Line-up? The current line-up is: Endri--vocals & guitar, Isa--guitar & backing vocals, Massimo--bass & backing vocals, Tommy--drums.

Lyrics? In the beginning we were involved in political stuff, like being against police and the Italian army or acting in defense of neglected dogs, anarchist attitude and so on. At present, we like to state our ideas in a different way, searching for the meaning of words. We tell stories about troubles instead of simply saying "Hey, we got these problems!!". We're still socially involved but.... fuck the rhetoric!

Recording? It's cheaper to record a CD than record on vinyl, but we know that it's not the same thing. As said before, our debut cd is self produced (with a great

financial help from Gianmaria of Dumbo Production); we'd like to find a good indie label which could give us a better support, especially for distribution. We're trying to come to the USA, but it requires a lot of money (that we don't have right now!!) so we hope to find good American friends, which will help us to organize a little US tour. At this very moment it's just a dream.

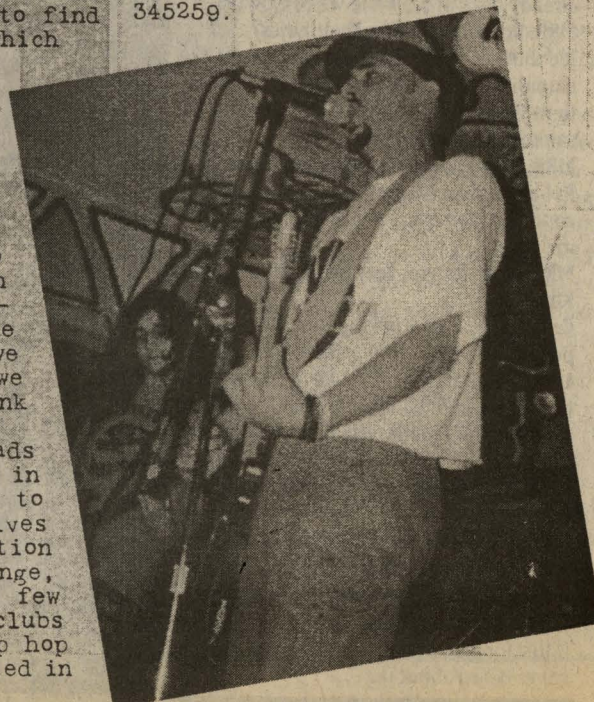
Future plans? First of all we want to enjoy our life as musician and to enjoy ourselves too, but we don't deny a success to come one day! The main plan is playing everywhere: Italy, Europe, USA, to take our cd around because we worked a lot on it and we think it is very good punk stuff.

Live shows? 77 Spreads used to play in squats and in little clubs, we have to organize our gigs by ourselves by phone calls!! The situation in Italy is quite strange, excluding the squats and few little clubs, most of the clubs schedule only jazz or hip hop shows for a crowd interested in

swallowing sandwiches and drinking a lot of beer. Nice, ain't it? 77 Spreads loves punk crowds that maybe knows about our stuff, doesn't matter where it is! Attitude and loud punk music, that's the way it is!

The Italian punk scene? A lot of bands are playing pop punk, mostly in the North area. They used to play in front of their friends. Very few bands dare to play far from home, we are one of them. There's a great friendship in every city, but there isn't much more so many bands break up after short time. We are the only punk band from Naples and we're gonna go ahead even if the mentality is completely wrong right here. There is only one fanzine in our area, *Angst*, and gives great support to the whole Italian scene.

Addresses? 77 Spreads c/o Andrea Aliani, Via Del Bulino 6, 80059 Torre Del Greco (NA), Italy, Ph: 011-39-81-8828402. *Angst* Fanzine c/o Andrea Raiola, Corso Vittorio Emanuele 48/N, 80059 Torre Del Greco (NA), Italy, Ph: 011-39-81-8816223. Dumbo Distribution c/o Giovanni Maria Punzi, Via Trezza 8, 84010 Badia Di Cava, Salerno, Italy, Ph: 011-39-89-345259.



LENGUAS MUERTAS

THE BAND WAS FORMED IN MARCH OF 1993 IN CIUDAD MADERO (IN THE STATE OF TAMAULIPAS) AND THEY WERE INTEGRATED BY JORGE MARTINEZ IN BASS, EDGAR RIVERA IN DRUMS, MANUEL RUELAS IN GUITAR AND JORGE NAVA IN VOCALS. THEY PLAY HARDCORE VERY ENERGETICALLY WITH SOME METALISH TUNES.

AFTER TIME CAME A SECOND GUITAR IN CHARGE OF VLADIMIR RUIZ WITH THIS LINE-UP PLAYED IN DIFFERENT PLACES. THEY PARTICIPATED IN THE CONCURSO GLOBOROCK 1994, WINNING THE FINAL IN MAY OF THIS YEAR AND WITH THIS ANTECEDENT THEY'RE INVITED TO THE GIRA ESTATAL DE BANDAS TAMAULIPECAS, WHERE THEY ALTERNATED WITH THE MORE REPRESENTATIVE BANDS OF THE STATE. AFTER OF SOME MUSICAL CHANGES AND ALSO CHANGES IN THEIR LINE-UP AND IN MIDDLE-YEAR OF INTEGRATE THEIR IDEAS, IN JULY OF 1995 THEY HAD THE OPPORTUNITY TO REALIZE AN INDIE RECORDING IN CIUDAD VICTORIA (THE TAMAULIPAS CAPITAL), OWING TO THE SUPPORT OF RADIO TAMAULIPAS AND TO THE DIRECTION OF HUGO CECILLO (PRODUCER). THEY RECORDED THEIR INDIE TAPE CALLED "LA CARNE MUERE, LAS IDEAS NO" (THE FLESH DIES, THE IDEAS DON'T) WHICH WAS RELEASED TO THE PUBLIC IN THE BEGINNING OF 1996 AND IS DISTRIBUTED/PRODUCED BY YORI RECORDS (\$7 PPB. WORLDWIDE TO: YR C/O ALFREDO ESPINOZA, APARTADO POSTAL 1795, 64000, MONTERREY, MEXICO. THE TAPE IS ALSO AVAILABLE FROM THE BAND, SAME PRICE).

THEY WERE INVITED AGAIN TO THE GIRA ESTATAL DE BANDAS TAMAULIPECAS, NOW IN THEIR 1995-1996 VERSION AND THEY PLAYED IN CIUDAD VICTORIA, TAMPICO, REYNOSA AND NUEVO LAREDO AND ALSO IN MONTERREY (NUEVO LEÓN CAPITAL) ALTERNATING WITH BANDS LIKE AQUELARRE, PENELOPE, DESIERTO AZUL, LA CRUZ DE MAR, LA FUNCIÓN DE REPULSA (CIUDAD VICTORIA), FUSIÓN ACIDA, PLASTILINA MOSH (MONTERREY), CANNABIS SATIVA, EL REZO DE LOS QUE SOBRAN (NUEVO LAREDO), MALDITA VECINIDAD (MEXICO CITY) AND OTHERS.

IN MAY OF 1996 IN THE PRIMERA ENCUESTA ESTATAL DE ROCK, THEY WERE THE WINNER BAND IN THE INDIE ROCK DIVISION AS MUCH LOCAL LEVEL (TAMPICO) AS STATE LEVEL (TAMAULIPAS) PLUS TO ARE THE BAND WITH MORE VOTES OF THE STATE INCLUDING ALL CATEGORIES AND ACCORDING TO RADIO TAMAULIPAS THEY WERE THE MOST POPULAR BAND IN THE POLL.

OUR LYRICS TALK ABOUT THE USUAL SHIT LIKE POLITICAL AND ECONOMIC PROBLEMS IN THE NATION, POLLUTION IN OUR CITY, ETC.

LENGUAS MUERTAS ARE: VLADIMIR RUIZ-GUITAR/VOCALS, ALFREDO RIVERA-BASS, EDGAR RIVERA-DRUMS/VOCALS AND JORGE NAVA-GUITAR/VOCALS. BAND ADDRESS: EDGAR RIVERA, AGUASCALIENTES #1111, COL. GPE, VICTORIA, TAMPICO, MEXICO.

TRAUMA

TRAUMA IS A BAND ACTUALLY INTEGRATED BY 3 PERSONS WITH THE FIRM PURPOSE TO GIVE TO KNOW THEIR MESSAGE AND MUSIC WORLDWIDE BY MEANS OF TAPES, FANZINES, GIGS, INTERNET, ETC. BUT AS ALL HAD A BEGINNING WE GO BACK TO THE YEAR 1990.

ABOUT THE SONGS. WE APPROACH THEMES LIKE MACHISMO, MIGRATION OF MEX-PEOPLE TO THE NORTH BY HIGH UNEMPLOYMENT IN THE NATION, SOCIAL PROBLEMS, HUMAN RIGHTS, PLUS WE TALK ABOUT HELPLESSNESS OF THE MEX MIDDLE CLASS FAMILY IN FRONT OF THE GREEDY AND OPPRESSIVE NEO-LIBERALISM, DEPRESSION STATES BY THE ECONOMIC SITUATION, EXCESSIVE GOVERNMENT CORRUPTION, NOWADAYS MEXICO IS A PRESSURE COOKER, HAD INITIATED DIVISIONISM IDEAS IN THE STATES BY THE MEXICO CITY EXCESSIVE POLITICAL POWER AND ALL THE WORLDWIDE KNOWN POVERTY PROBLEMS IN THE SOUTH OF THE LAND. ALL THE BAD POLITICAL SITUATION IS OWING TO THE BAD CONDUCTS FROM THE GOVERNMENT THROUGH THE YEARS, ALL THIS WE REFLECT IN OUR SONGS WHICH IN SOME OF THEM COLLABORATE ISABEL CERVANTES, A VERY CREATIVE PUNK GIRL.

ABOUT THE MUSIC. I THINK THAT WE'RE INFLUENCED BY A LOT OF MUSIC, WE PLAY FAST AND MELODIC HC MAINLY TO POP-CORE, SOME INDUSTRIAL TUNES, A LITTLE BIT OF SKA-PUNK. WE PLAY WHAT WE FEEL. WE DON'T FEEL BOUND TO SCHEMES OR RULES. OUR LABEL IS THE DIVERSITY AND ENERGY. I THINK THAT WE HAVEN'T A STYLE IN PARTICULAR, WE PLAY HC MIXED WITH OTHER MUSICS AND WE REJECT THE IDEA TO RESTRAIN IN ANY FORM OF MUSIC. WE'RE IN THE "NO-ESTILO" WHICH YOU CAN HEAR IT WHEN YOU CAN HEAR OUR MUSIC OR LISTEN LIVE.

CONCERTS.- TO THIS DATE WE'VE PLAYED WITH BANDS LIKE LOS CRUDOS, DISOLUCIÓN SOCIAL, VISION CAOTICA, THE HUMAN GARBAGE, DERECHOS HUMANOS, COPROFILIA (MEXICO CITY), ESPECIMEN

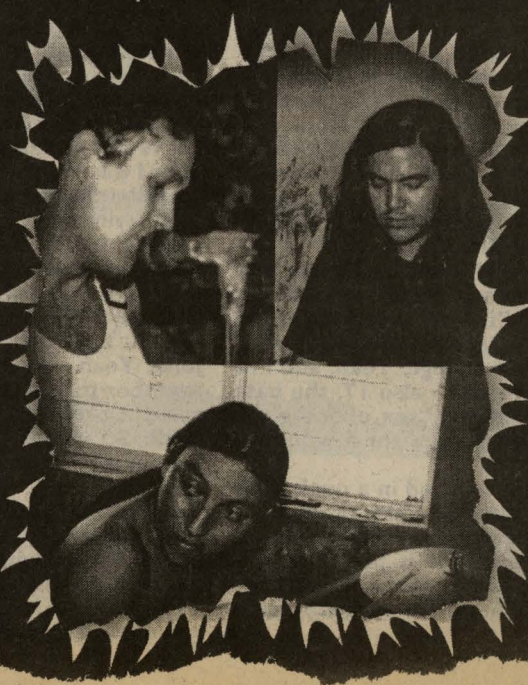
(TIJUANA) CONSTRUCTORES DEL ODIO (MEXICO CITY), MADRIZA SALVAJE, OBSCURO AMANECER (NUEVO LAREDO), FURENS, CABRITO VUDU, STATE OF FEAT, PRESIDENTES MUERTOS (NUEVO LAREDO), AGRESIÓN INTERNA, CABEZAS PODRIDAS, SIN NOMBRE, LENGUAS MUERTAS (TAMPICO), GALUPAS (LAREDO, TX) VIOLETAS VIOLENTAS (SALTILLO), REGENERACIÓN (MEXICO CITY) AND OTHERS.

PLANS AND PROJECTS. RECORD OUR APPROXIMATELY 35 SONGS ALL ON A TAPE, IN A PRO RECORDING STUDIO, BUT SOME INCIDENT OR ACCIDENT ALWAYS HAPPENS AND WE CAN'T DO IT. SOME MONTHS AGO WE HAD THE OPPORTUNITY TO RECORD AND THE SOUND ENGINEER CRASHED HIS CAR. THE PROBLEM OF MUCH MEX-BANDS TO RECORD THEIR MUSIC PROFESSIONALLY ARE EXPENSIVE PRODUCTION COSTS. WE WANT TO PLAY IN ALL PLACES, RECENTLY WE PLAYED IN NUEVO LAREDO AND THESE DAYS WE'RE GOING TO PLAY IN TOLUCA, EDMEX.

LINE-UP: BETIN AGUIRRE-GUITAR, VOCALS, LUIS MACEDA-BASS AND JULIO RODRIGUEZ-DRUMS.

RECORDINGS: "EN VIVO EN VALLE VERDE", 1992, UNOFFICIAL LIVE RECORDING, "DESPIERTA Y ACTUA", MONTERREY HC/PUNK BANDS COMPILATION TAPE - OUT OF DISTRO, 1994 (CISMA RECORDS) AND "EN VIVO EN SALÓN D TELEFONISTAS", 1996, UNOFFICIAL LIVE RECORDING.

THIS BIO WAS WRITTEN BY BETIN. IF YOU WANT SOME LIVE RECORDING JUST SEND A BLANK TAPE + SOME BUCKS FOR POSTAGE TO: LUIS ALBERTO MORENO MAQUEDA, SANTANDER #129, CP: 66420, FRACC. ITURBIDE, SAN NICOLAS DE LOS GARZA NL, MEXICO, OR LEAVE YOUR MESSAGE IN OUR E-MAIL: JROMERO@CCR.DSI.UANL.MX. THANK TO MIKE FROM KITSCH DEL ALMA DISTRO, CHABE PUNK, MOSH FROM MOSH-HARD ZINE, GERARDO, ALL THE MONTERREY SCENE FOR SUPPORTING US AND YOU FOR READING THIS SHIT.



THE WALKING ABORTIONS

The Walking Abortions are a relatively 'young' band (both age-wise and length-of-time together - in comparison to the current mob of re shuffled, reformed and regurgitated bands around) hailing from South London, England. Whilst still relatively unknown and unheard on a worldwide scale, they've suddenly found themselves riding the crest of a metaphorical wave following their awesome set played at the recent Blackpool 3-day "Holidays In The Sun" Festival in England, where they were hailed as being "the most exciting band around since the original Sex Pistols"! (The mind boggles - but I'd personally confirm they're as powerful and relevant in 1996 as the 'Pistols were in 1976!)

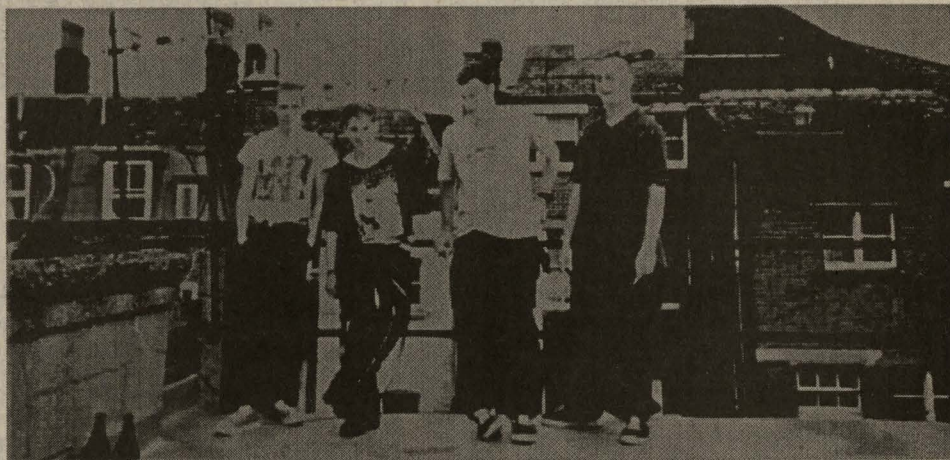
Having only caught their energetically charged live act 2 1/2 times to date (the "half" being another story, another time), I was looking forward to finally pinning them down long enough to glean the 'nitty gritty' hard 'n' fast fact behind them... So having bribed and plied them with 'party left-overs' of cider, vodka and Apfelkorn (lethal, German dosage), here's what transpired from an afternoon of drunken pleasantries exchanged with the band. Ladies and Gentlemen (OK, punks and punkettes) - I give you, Walking Abortions - their first ever interview (of sorts!)..... Bev Elliott

MRR: So just who the fuck are the Walking Abortions then? A brief introductory, insight each please....

WA: I'm Ed, I'm 16 years old and I work in a Nuclear Power Plant! (OK - that's a lie - I've just left school) I'm the lead singer. I'm John, 17 years old, and I bang the drums for the group (when I'm not I work in a garden centre!) And I'm Sam, also 17 - the guitar player, and I'm at college. Yeah, and I'm Su, the token woman - also 17, the bass player, and I'm also a "sex phone girl." (OK - not really - I work for a women's group)

Ed: And we've all worked in a punk shop called 'Acupuncture' at some time!

MRR: Let's just clear one thing up before we go any further - is it just 'Walking Abortions' or should we be using 'the' definitive article here? Does it really matter?



WA: No - we don't give a fuck!

MRR: So who dreamt up the moniker - any particular story behind it?

Ed: I guess that was down to me! It was whilst I was watching the Pistols film, 'The Great Rock And Roll Swindle' - that bit where some woman has ants crawling all over her face, and she says "they're a walking abortion"...and I thought, what a fucking brilliant name for a band!

MRR: So give us a brief 'WA' history lesson - how and when did you all get together, any line-up changes etc?

Ed: Well, I've had some sort of band going since I was 10 years at primary school - we actually played school assembly once! I was playing drums as well as doing lead vox - it was chaos! I think the band was called Rash first off, there's been loads of line-up and name changes, including The Fuck Wits and The Vomit Boys, up 'til 1992, when it became the Walking Abortions!

John: Yeah - I've actually been the last member to join this line up, about 6 or 7 months ago now.

MRR: So when 'n' where was your first proper gig? Was it a 'disaster' or a 'fond memory'?

Ed: Probably the Acton Arms pub in Hackney - a wonderful night!

Su: My first gig with you was at the Astoria, I remember the exact date even - July 3rd 1994, because it was so mega for me, 'cos we were supporting Sham 69 and I was

shitting myself with nerves!

MRR: Good support slot to secure - how'd ya wangle that?

Sam: Well, to be honest, it was via some old connection I had with Jimmy Pursey's girlfriend - but we won't go into that story.

MRR: Fair enough (Bugger!) Let's move on to some of your 'faves and raves' bandwise - give our readers an idea of your 'background' and 'personal sound'!

Su: For me, definitely Penetration, X-Ray Spex, Red Scare (U.S. Band), Eater, Raped and the Misfits.

Sam: Mine aren't gonna be all punk bands you know! Here goes - Fabric, Fugazi, Wat Tyler, J Church, Bob Tilden and Girls Against Boys!

John: I've got to say Sick Of It All, The Damned, Bleach Boys and Biohazard.

Ed: Well, for me, apart from Raped and Eater, I'd have to quote Some Chicken and the Desperate Bicycles! But the whole band are influenced by and like Social Distortion, and the mighty Black Sabbath,

right?

(Cries of agreement all round!)

MRR: So have you had any demos/records made yet? Tell us about them!

Su: Well, we had a mega compilation demo tape put out by good old Dave "Disaster" Fergusson on his Destroy Tapes label.

Ed: Yeah, and the German label called Incognito Records put out our "Handy Pand y Tony Tandy" EP! Thanks to Bern for that! But hopefully, we've been promised by BBC Radio 1 D.J., Steve Lamacq that he'll finance a release for us on his "Stockwell Park Records" label real soon!

MRR: Right - that'll be in print now - so no u-turns, Steve!! So how did you get on the Blackpool mega line-up? Not that you didn't deserve to, as you've more than proved since - but there were plenty of other bands desperately queuing up to get on this supposedly prestigious bill!!

Sam: We were actually 'invited' to play by the promoter, Darren Russell, would you believe! We'd already played at The Forum on one of his other ventures, and he wanted us back - mad fool!

MRR: Do you actually get around to 'serious,' regular rehearsing?

Ed: No way! We don't 'rehearse' as such! There's some old shed on an industrial estate called The Hut that's set up with some amps - so if we know we've got a gig, we might go and thrash out 2 songs first,

but usually we just turn up and play! We gig quite regularly, so it's not a problem. (ahem!)

MRR: Tell us how you decided 'punk' was for you. Can you each remember the "moment" in your lives when you suddenly thought, "fuck it - that's for me!"

Ed: I've been a punk since I was 10 years old! After I'd first heard the Sex Pistols album, that was it! And after, I'd read "I Was A Teenage Sex Pistol"!

Su: I can actually remember the moment! I was at a carboot sale type of market at Merton Abbey Mills, looking at some bootleg tapes - there were 3 for £10. I was going to get Slayer, plus something else, then I saw the Sex Pistols tape, and I really only bought it to make the numbers up to 3, but when I got it home and played it - that was IT! It was in 1993 - and I've never looked back.

John: Well, I guess for me, it was as soon as I joined the Walking Abortions, after leaving a death metal band called Fallen Eden! I bought "New Rose" by The Damned, and I wanted to try out new styles - punk is for me!

We have to interrupt this interview to make an important announcement on behalf of the

Ed: And we'd really like to join the German tour in the summer of 1997 that The Casualties from NYC are undertaking, if we can get that together with them!

MRR: If you could put together your 'dream tour' with any other bands (old, reformed, new etc) - who would you love to tour with then? Go for it!....

WA: (joint answer!!) Penetration, Black Sabbath, Social Distortion, Raped, Funeral Dress,



love, anger and jealousy, beauty and ugliness - basically, all my personal experiences!

Su: We do a few cover versions if the mood takes - including "ATV" by 'ATV', "Vertigo" by OPEN SORE, and "If The Kids Are United" by Spam '96!!

Ed: Oh, fuck yeah - remember when we played that just before Sham were due to come out and play! I don't think Jimmy was too happy, 'cos our version went down so well, he had to leave it off their set list! !

MRR: Sadly, we have to call that a wrap - we could've gone on for hours, but you've got a gig to play in 1 hour's time across town! Any final statement for the world?!

ED: Yeah - I'd like to dedicate tonight's gig (at The Albion, Stoke Newington) as a tribute to Sean Purcel who died recently of a brain tumour. Stern on a punk rock pebble, and Su is fucking stern and hard and has just beaten me up again!

Sam: Punk on a pole!

John: Girls can't make gun noises....and gaffer tape is stern!

Su: I am fucking stern and I can make gun noises and your dad want to shut it!

Anyone wanting to sample the delights of the Walking Abortions can contact Dave

Walking Abortions

Walking Abortions! Ed says "Bev has the sternest toilet brush ever"!

MRR: Thank you, Ed! Normal service has now been resumed! So what's for the future of the Walking Abortions?

Su: Well, we've got the promise from Steve Lamaque for a new record deal...(MRR: Yeah Steve!!!).

Spizz Energi and Slant 6!

MRR: Tell us something about your songs - (who writes them mainly, what are they about, any cover versions etc?)

John: Sam writes most of the music, and Ed writes most of the lyrics I guess....

Ed: Yeah - the lyrics are about hate and

(Disaster/Fergy!) Fergusson for a demo on his Destroy Tapes label - at 34A, Bodney Road, Hackney, London, E8 1AY, England. Telephone:-0181-985-9474, and/or pester Steve Lamaque c/o the B.B.C. (Radio 1), London, England



The People vs. Larry Livermore

with
WOODY HARRELSON as "Chrissie"
&
COURTNEY LOVE as "Molly"

Since last month's
Lookout Records m
among other things
we now present some of his
wonder just what the hell he

Livermore exhibit #1 a

From: llivermore Date: Thu., 9 Jan 1997
Posted on: America Online

explanation part 1: george tabb is a liar. whether you like his band or not, whether you think he's mrr's best columnist or not, he's a liar plain and simple. either that or he has an even weaker grip on reality than ben weasel. about half the things in his column are simply not true, about a quarter of them are greatly exaggerated, and the rest are just filtered through his weird (and sometimes funny) imagination.

explanation part 2: george tabb is a major ass-kisser. he spent a year telling everyone how much he loved lookout in general and me in particular; then when he didn't get his way, turned around and said the exact opposite.

explanation part 3: george tabb is yet one more pop star on the make who essentially will say or do anything to get himself a record deal, and throws a tantrum when he doesn't get his way.

explanation part 4: nobody, not george tabb, not anybody, has some sort of divine right to be on lookout. he was never "promised" he could be on lookout, he was told that if things worked out, he had a good chance of being on lookout, and until he wrote this crackpot article, he still had a good chance, it just wouldn't have happened as fast as he wanted it to.

in the long run, i think it will become clear who is telling the truth and who is lying about these things. in the meantime, believe what you want to believe. i know my conscience is clear.

Livermore exhibit #1 b

From: LLivermore Date: 97-01-10
Posted on: America Online

From sara: I just got the new MRR and was shocked to see the cover. Then I read George Tabb's column, and Tim's as well. Your label should be ashamed of itself. I was always supportive of you, and understand that this is a capitolist driven society, therefore one of your goals is money, but to fuck over other punks is just stupid. It seems to me George Tabb is one of the few honest people left in punk rock. Nice going.

From Larry: do you believe everything you read just cause it's printed in a newspaper or a magazine? how about the weekly world news or the national enquirer? cuz that's the level of journalism we're talking about when it comes to MRR. if george tabb is so honest, can you explain why at least half of what he wrote in his new column is an outright lie? and can you also explain how it is "****ing someone over" to not put out their record? if that were the case, then there are about ten million bands out there that lookout ****ed over by not putting out their records. i mean duh, even if lookout were bigger than warner brothers, it couldn't put out records by every band who wanted to be on lookout. george's band didn't make the cut. lots of other bands didn't either. too bad. there are lots of other labels out there; it's not lookout's job to take care of every megalomaniac punk rocker who thinks it's his god-given right to be a star. and sara, if it were just "money," as you suggest, think about this: we could have made money from putting out a furious george record, but we didn't put out a furious george record, so we won't make that money. is something possibly wrong with your logic?

Is George lying, as Larry says? Here is the fax sent from Lookout to George Tabb last June, confirming the EP, CD, and LP, as well as tour. A smoking gun if there ever was one, can't wait to see Larry worm his way out of this one.

LOOK

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"Larry Livermore turns in his best 'acting' ever!"

NY Times

"L.L. deserves the Academy Award for his all-too-real portrayal of a pathological liar"

Flipside

"The dynamite you'd expect when you mix punk and money!"

Jersey Beat

"A spellbinding look at the sleazy world of the recording business"

Heartattack

"Did he really think he'd get away with this?"

Panic Button

"Provocative & gross, er, I mean engrossing!"

Punk Planet

"The weirdest story of the year!"

MRR

Bearing exposé of Larry Livermore by George Tabb, the
mogul has been busy defending himself with postings online,
3. In the interest of reason (and a sense of the ridiculous),
defenses, and some corresponding evidence that makes one
e's talking about. You be the judge of where the truth lies!!

People's exhibit #1

LOOKOUT

George Tabb

From: Molly Neuman

PHONE: 010-541-9942

Fax: 010-541-9942

Pages: 1

George:

to confirm our conversation of this afternoon, here is the schedule for the
us George project.

of 6/10

contracts

ording agreement (with budgets, merch agreement, etc.) for lp/ep

ve money for ep recording once contract is signed

of 6/17

d 3 song ep

n for 3 song ep

of 6/24

id tape due

rd LP/CD

uest

t.

D ep out

coast, west coast tour

CD out

our

me or email me to add to any of this.

Molly Neuman

Livermore exhibit #2

From: llivermore Date: Thu., 9 Jan 1997
Posted on: America Online

lastly: maximum rocknroll has done a lot of good for
the punk scene over the years, but its owner and
publisher, mr. tim yohannan, is a hateful and vengeful
man who can not stand to see anyone accomplish
anything that he doesn't control. that's why he has
come to hate lookout so much, and why he will print
anything that anyone will say, without regard to truth,
that he thinks might damage lookout's reputation.

People's exhibit #2

From: llivermore Date: Thu. Nov 11 1996
From Larry to George Tabb

"...I would also like to mention that while I certainly
have some different philosophical and political and
perhaps even moral differences with Tim Yohannan, I
don't consider him an enemy in any sense, and in fact
wish him well. The only reason I haven't been in
contact with him in the past year or two is that it didn't
seem as though it would be very productive to rehash
differences we are well aware of. But do give my best
to him next time you speak to him."

Again, what's the truth? One statement
from January, one from two months earlier.
Larry is being dishonest in one of these.

CARDS IN SPOKES

MRR: OK, I'm interviewing Cards In Spokes, everybody introduce themselves.

J: Hello, my name's Jason I'm the drummer.

S: Steve, I play the bass, and jump around a lot.

K: Kenny, guitar, singing.

MRR: How would you describe the band?

J: Mmm, shit I don't know. (laughs)

S: It's a tough one, you know? Kinda Rock N Roll I'd say. You know the roots are there, but I don't know what the punk thing is.

K: We're a big combination of all our influences. (Isn't everybody?)

J: It's the three different influences. You've got seventies punk, eighties punk, and nineties punk.

MRR: I would almost think you guys are too obscure, because you don't seem to like... I mean you go over well, but you don't seem to like go over well with the new scene. You know, the whole Berkeley, California thing.

S: That's true, that's true.

MRR: Why do you think that is?

K: Too much old school influences.

S: Not quite as fast I guess, you know not that wall of guitar.

MRR: I don't know if you're necessarily old school, it's really not an old school sound.

K: No, it's not.

MRR: Well it's like tonight I told this kid, I said um have you seen Cards In Spokes, and he asked what you guys sound like, and I started go through the instruments. You know where it's going, and I'm like the bass line is really like a Jam-like bass, and he just looked at me like, who the fuck is The Jam?

K: Well even if you tell em The Clash, then they're like, you know...

MRR: Rock The Casbah

K: Exactly, Rock The Casbah

S: Train In Vain or something

MRR: You can blame that on your local, supposedly alternative station... Talk about your new album "Stix, Nix, Hix, Pix", where did you record it at?

J: We recorded that in uh, Orlando!

MRR: You did, I thought you recorded it in Tampa?

J: Was it Tampa?

S: He was there, but he was sleeping I think through the whole thing?

J: That's right at Morrisound, Steve's the man, he's fucking bad!

K: And Metal man Ralph, and his many cats. We're famous in Japan!

MRR: What do you think of the songs that are on it (while lighting cigarette)

J: You bastard, you said you didn't have any cigarettes!

MRR: Of course not, I'm not giving them to you, I gotta work for these.

K: Well, other than we're tired of playing them, it's a little hard to say at this point. We're so damn jaded with em.

S: I'm really happy with the sound actually, it's probably the best recording I've played on!

MRR: I'm glad you brought that up Steve, because you do have a history. If you would like to state your age.

S: I'd hate to, I don't wanna. Why do we have to bring age into this?

MRR: Because you have history!

S: I may have history, but what's age got to do with it?

MRR: OK, let's just say he's past 29.

S: Well you know, I was in like an eighties Jam like, pop, kinda punk thing call It Figures, had an album out, did the touring thing.

MRR: Any nutty tour stories?

K: They opened up for The Ramones.

MRR: Of course we have to hear a Ramones story.

S: Other than leading the lead singer on stage, because he was too fucked up to get there. We had to physically grab him and bring him up to the stage because he was so fucked up!

K: Then again that was like opening for The Ramones like in their "Pet Cemetery" days.

MRR: Kenny, how did you get into this type of work? Don't lie because I knew you!

K: When I was in the Navy, I think that was when I started listening more, because RFTC was just getting big in San Diego, and even though I could never go see them, I had their stuff. But before that I think that's where our Rock N Roll roots come out. I mean I'm an Elvis fan. You can only be so punk, and be an Elvis fan!

MRR: Anything commercial radio, maybe had any affect on you as far as your songwriting goes?

K: No, I don't think it has any affect, I think maybe if I wrote songs maybe six, seven years ago it might have, but then again I never even listened to radio back then.

MRR: You had a Nelson tape?

K: So what that's why we harmonize so good. You bastard!

MRR: Jason, how did you get into this gig, because let me relate a story to you. I remember when Kenny went into the Navy, you sold your fucking drum set to buy damn Rotweilers.

J: No, when he got out that's when I started back hanging out with ya'll, and ya'll pretty much got me back into it.

MRR: All right, I did happen to go on that mighty fine tour, but none the less, let's go date by date through the tour. Because people need to know, if not how not to plan your tour. Um first show, Little House in Biloxi, Ms.

J: Fucking rocks! They got killer red beans and rice.

K: Best club in the entire world. Red beans and rice, watermelon kool-aid.

MRR: Steve?

S: Hot, very, very hot. But it's a cool place.

MRR: Austin Texas, The Blue Flamingo?

S: Not bad, I mean out of our realm at the night, more of a crusty...

K: But they were really receptive as far as like watching, I don't think any town is receptive as far as buying a CD or anything.

MRR: Mesa, Arizona?

S: Can we go to the next one?

MRR: No, we have to talk about it

K: Talk about the Palmetto Bugs.

MRR: Didn't get paid at that one. Advise the other bands don't go to Hollywood Alley!

K: Sleep!

MRR: OK, after that?

K: Jabberjaw, stood up in Compton. Here I stand alone in Compton.

J: Right down the road from Crenshaw Blvd.

MRR: What did you walk out thinking of L.A.?

K: I hate L.A.!

S: I hate L.A.!

J: I liked the fake tits, I love it!!!

MRR: I liked LA. It was...

S: Other than the music stores, it's like a kid in a candy store!

K: More interested in who I might bump into than the city itself.

MRR: Then we hit that bridge, San Francisco. Mission Of Burma playing "Revolver".

K: Yeaaaah!

S: San Francisco, nice town. I mean John Yates lives there so how bad can it be, right?

K: I gotta admit that was like the best day of actual traveling that we had, that was a day and a half! I was just so happy to be there.

S: Great seeing John.

MRR: Then we crossed over the bay, went over to Berkeley. How was Gilman St.?

K: We were supposed to play with Tilt, and that kinda put us playing with several bands I don't think we probably should've played with.

MRR: Why do you say that?

K: I don't know, we're a little too offscale for the clientele.

MRR: Which goes back to the whole root rock thing. I mean you don't necessarily fit the whole East Bay Hard-core type!

S: Nope, I think we mix it up quite a bit. It kinda throws people off.

K: Not to mention looking at us. ?

S: Yeah, we don't have the mohawks and tattoo thing!

MRR: Next night Icky's Teahouse, Eugene OR.

K: Worst experience of my life!

S: I would never want to go back there again!

K: Everybody there is high!

J: They're fried!

S: David Lynch, that sums it up.

K: Straight outta "Wild At Heart".

MRR: And after that we hit The Pioneer Square Theater in Seattle. As you can see, covering alot of miles!!!

J: I liked the setting, if the people would've been there.

K: A lot of bums!

S: Temperamental bums!

K: Not poetic like Jax. bums!

MRR: Jason, you witnessed a random act of violence?

J: Yeah, this guy wouldn't give the bum, so the bum just slapped the fuck out of him!

K: Don't forget that snotnose band, where there Dad tried to pay me fifty bucks for our slot, because they had some major label blah, blah there to see them!!!

MRR: What did you do?

K: Told him hell no I drove 3,000 miles for this stupid slot!

MRR: Probably should've took it!

K: Principle man... Did it on principle.

MRR: And after that we went home.

S: There's one big missing segment!

J: The Oregon Vortex.

S: It bothers me. I don't have it figured out.

K: Well, describe the basis of it.

S: Well you have these two poles that are the same height, and like one tall person and one short person on either side. Then they switch sides, and all of a sudden the short guy is taller than the tall guy!

K: So if I whip out my dick will it get bigger? (Spoken like a true pimp)

MRR: So it's a good place to take a date?

S: Yeah definitely!

K: The optical illusion would be there which I would need to give me the benefit of the doubt!

MRR: Tell me about your dealings with John Yates. Allied Recordings?

S: Couldn't be better.

K: I think he's our only fan. He helps us out, and I'm a real nag. Hell like ask "How's your baby?", and I'm like what, that has nothing to do with the CD or how it's selling or anything!

MRR: OK, Jacksonville as a whole?

K: If you look at the whole scale of Florida it's one of the better places to play.

S: I would say so.

K: I mean if I were a touring band, I would probably play here before I considered Gainesville. I mean if your an out of town band! (ha, ha) If you live here in town then I don't know what to say!

S: But some good acts come through.

K: Yeah, it does seem like just since we've been together it's mushroomed here.

MRR: So in retrospect since your sound kind of confuses some people, would you have done something different?

K: No, it's what we want. I mean when we are practicing and we're playing we're really happy with it.

J: That's all that really matters!

K: I'm not saying we want to be earthshaking or anything, but we don't want to be like everybody else!

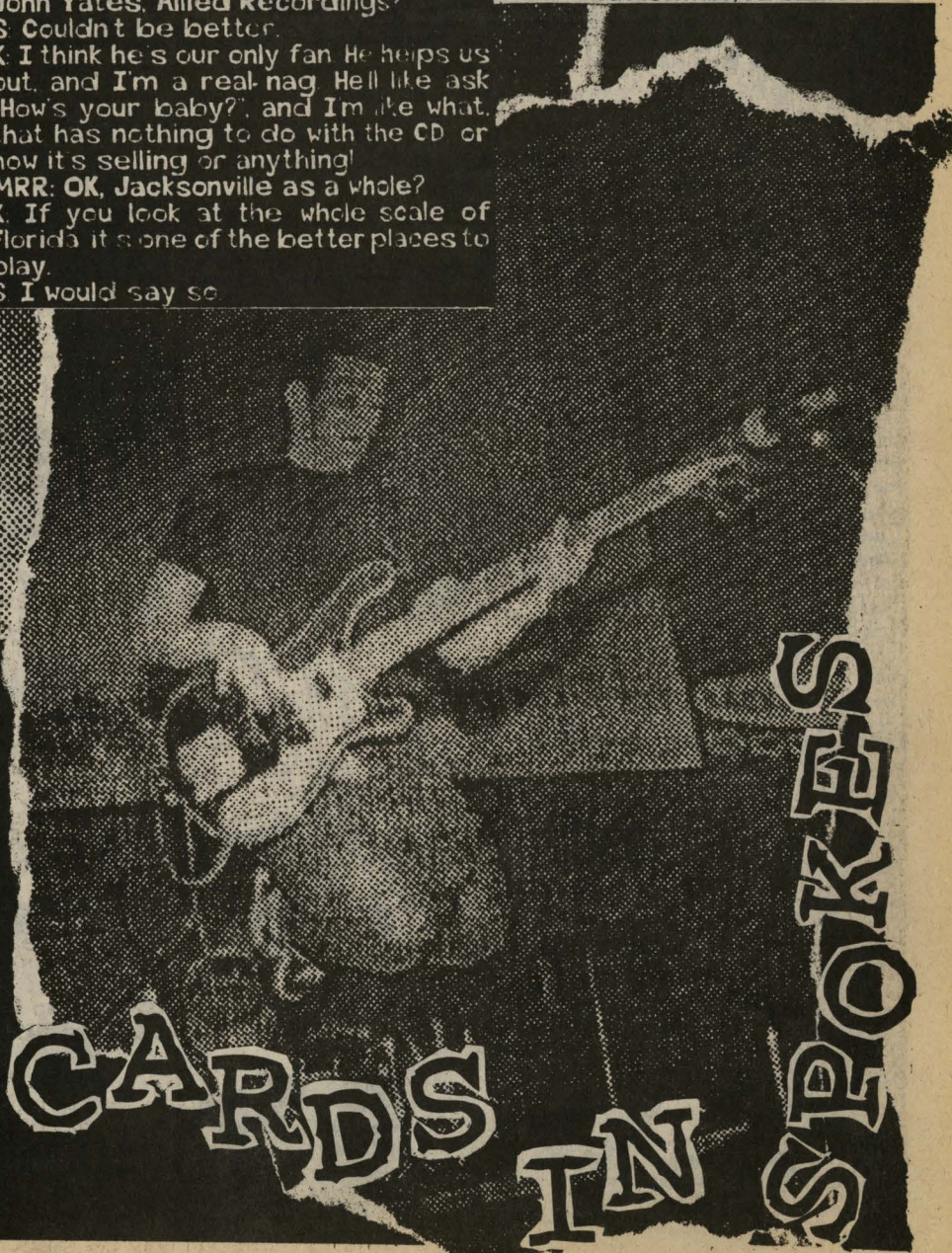
MRR: Any major label interest?

K: Don't you think I would tell you?

MRR: Probably only because you guys suck! (Ha, Ha, Ha)

K: Yeah...probably.

Cards In Spokes / PO Box 56434 / Jacksonville, FL 32217



CARDS

IN

SPOKES

joey tampon & the toxic shocks

interview by Jennifer B.

MRR: Everybody speak loudly, OK? Identify yourselves and your instruments.

Neil: Go ahead, you're the fuckin' band nazi!

Joey: Joey, guitar, singing.

Neil: bass.

Greg: drums and fuckey.

Neil: She said YOU describe yourself.

MRR: What are your signs?

Joey: What?

MRR: Like, zodiac signs.

Joey: Oh, uh, Sagittarius.

Neil: My sign is a "No Turn On Red."

Greg: This girl went to my school, her name was Libra.

MRR: No really, what's your sign?

Greg: Libra.

MRR: OK. Do people like your band?

Joey: Uhhh no.

Jimmy: YES, don't lie. [Jimmy isn't in the band. He's Greg's room-mate].

Neil: Do people like our band, fuck no!

MRR: You like to be unpopular.

Joey: People just like Greg, they don't like me or Neil.

Neil: Alright, next question.

MRR: Do YOU like your band?

Neil: Do WE like it?

Joey: FUCK yeah, we're the shit.

Greg: If we didn't like it, why would we be doing it?

MRR: Cuz yer dumb? OK, what possessed you to start the band?

Greg: I dunno. Ask Joey, he's the band nazi.

Neil: Ha ha, ask the band nazi. Ha ha haaaa.

Greg: I just play drums.

Joey: What else would I do?

Jimmy: Well see, it all started back when it was me and Joey and Mike Horgan.

Joey: Well see, it all started back when I was 15 in like 1988...and then I heard the Ramones and I just wanted to play musk, and that's it.

MRR: So it took you THIS long to start a band?

Joey: Uh besides like those other ones you were huuuhh...OK, already know

the answer to this, but if

two bands procreated and

made Joey Tampon and the

Tox Schmucks, which two

bands would they be?

Jimmy: Stumblebums

[Neil's old band] and-

Neil: Fuck that!

Joey: Neurosis, uh NEW Neuro-

sis and uh-

Jimmy: Sewer Punt and Stum-

blebums.

MRR: Would you shut up?

You're NOT in the inter-

view.

Jimmy: Yeah, I am.

MRR: No you're not.

Joey: I don't have any

idea who it would be.

Neil: What was

the question?

Joey: What two

bands combined

would make our

band?

Neil: I

Ooooohhh. Uh. The

Dead Kennedys and

Bob Dylan.

MRR: Are you done an-

swering the question

yet?

& the shocks

Neil: Yeah.

Joey: Yes.

MRR: Alright. How many tours have you been on, summarize, like where you went and stuff.

Joey: Well I don't know, real tours?

Neil: We're just a studio band, ha ha ha.

Joey: We've been on one, ya know, the FYP thing, and then we did just weekend shit.

MRR: What was your favorite show?

Neil: Chattanooga.

Joey: Yeah, Chattanooga was good cause it was a lot of cool bands.

Neil: How many bands played, like 15?

Joey: 15. There was none of them that sucked.

Joey: Uh, what else was good? A lot of shows on tour were good. Tallahassee.

Neil: Miami was good 'cause there was a huge bagel fight.

Joey: Okay, anyway.

MRR: What's your favorite room at Graceland?

Joey: Never been there. Jimmy: The room where he died.

MRR: You can't see that.

Neil: The BATHROOM.

Greg: Yeah, probably the bathroom.

MRR: Ok. What's the worst thing about tour?

Greg: Kevin! [Kevin was their wannabe leader] I mean, uh.

Everyone: [Laughs].

Greg: Don't put that in there!

MRR: Too late!

Neil: Greg's feet.

MRR: Do you get the chicks?

Neil: NO.

Joey: Uhh, no.

Greg: No.

MRR: No? Mmm, OK. Do you be-

lieve in God?

Joey: No.

Greg: No.

Neil: I believe that God is one of us.

Joey: h other words, ME!

Neil: Yeah.

MRR: OK, so now

Gods a nazi who

plays guitar.

Neil: Yeah, Greg:

We believe in

Joey.

MRR: Al-

right. How

does it feel

to be on Re-

cess???

Joey: Like...we

should get

our FUCK-

NG MON-

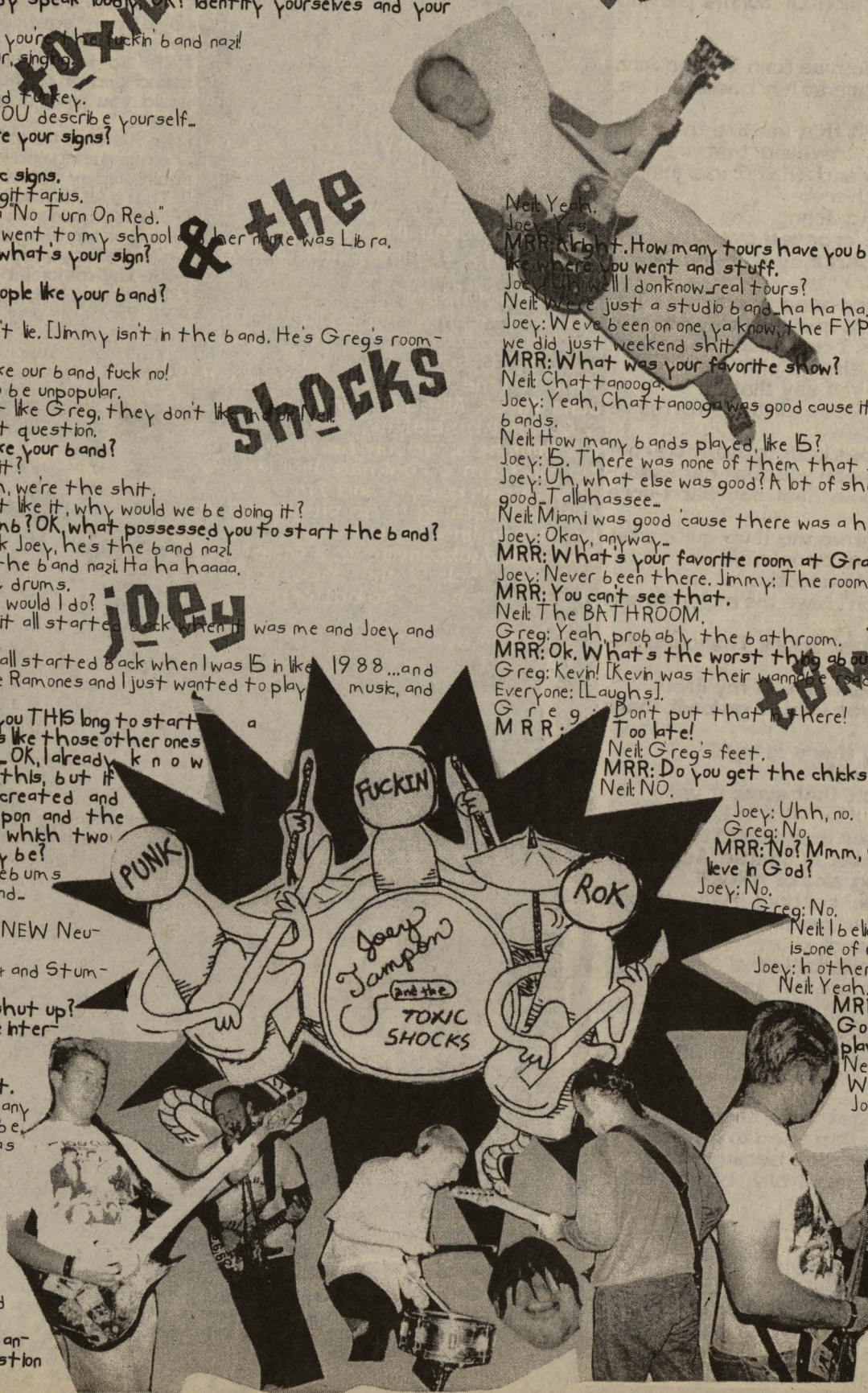
EY some-

time soon!

MRR: So are

you big rock

stars?



Joey: Yeah, man. You can tell by my flash car I got.

Greg: Um, Todd feels me on Recess.

MRR: WHAT?

Greg: I said, Todd feels me on Recess.

MRR: So how'd you manage getting on Recess? You hafta tell the story.

Joey: Uhhh, we said we were on there, sent em a record and said 'Hey, we're on here, like it or not.'

MRR: And then what?

Neil: Then we killed him 'cause he didn't like it.

Joey: See, we really run Recess now, but nobody knows it.

MRR: This interview's really gonna suck, you realize this, don't you? Explain the band's name.

Joey: Simply, we are a feminist band. I named the band that so it would remind women to take care of their bodies better, 'cause that toxic shock syndrome can be very deadly.

MRR: So you're involved in the Riot Grrrl scene here?

Joey: I've been involved in the Riot Grrrl scene for what, 5 or 6 years now.

Jimmy: You should use sponges, those fuckin' sea sponge things, 'cause they...

MRR: Would you shut up?

Jimmy: ...so should re- name

the band.

Joey: Sea Sponge the NO

Shocks.

MRR: up, Hows

ville, AL

s i c

Joey

hh-

Neil

Joey

No,

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Greg:

Neil Suc-

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scene!
Uhh-

Crap.

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times it
Right
sucks.

Yup.

Does it
the suc-

band?
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depends on

sider suc-

your
Suc-
cess? It
you con-

MRR: Uh, ok. I don't consider it...uh never-

ter.

MRR: Back to yer record, where can you

what's it got on it and stuff?

Joey: It's got ten killer tunes, you

from Recess, us on any quality

MRR: Ok, Joey. At the MRR, in

words,

MRR: What influences your

songs?

Neil: Me.

Joey: Uh, I don't know. Being poor.

Neil: Old people.

MRR: Uh, Greg? I HATE when

don't talk!

Greg: I think turkey.

MRR: I'm not gonna put the

'turkey' in this interview.

Greg: Yeah you are.

MRR: No I'm not.

Greg: You just said it.

MRR: IM NOT. This is the

best question. Each band

member tell the most annoy-

ing thing about the other

two. Joey, you can go first. The

gets precedence.

Joey: Lem me see, annoying? Uh,

really, have anything. They re-

don't annoy me.

MRR: Fuck you. Answer the

tion.

Joey: OK, I hate always seeing Neil's butt crack at work. And then, let's see,

Greg? Uh, sometimes he's too quiet.

MRR: Yeah, Ok, Neil?

Neil: I just hate both of 'em.

MRR: But what about them do you hate in partikular?

Neil: The fact that they're breathing.

MRR: How about you, Greg?

Greg: Neil has to smoke when it's really cold outside and we're driving, and

open the windows...

MRR: What about Joey?

Greg: Uhh...he looks like a bald rat. Everyone: [Laughs].

MRR: OK, how did you manage not to kill each other especially when you were

on tour?

Neil: We had somebody else [Kevin] to stay pissed off at the whole time.

Joey: Yeah, for real.

MRR: Tell more about Kevin. Let's make Kevin famous now.

Joey: He eats like 8 million meals a day.

Neil: Kevin's an alright guy, he's just slightly annoying.

MRR: That's true. But I had something against him the minute he

started doing that peevy thing, that dance. Ha ha, is there anything

you'd like to say, rumors you'd like to clear up, people you'd like to thank, or

les you'd like to tell?

Neil: I'd like to thank E-Dog.

Jimmy: I'd like to clear up that rumor about those, uh, 2014 year-old girls...

Joey: I'd like to thank all the bands in California for being pussies and making

us as punk as we are.

Neil: I'd like to thank Lookout for putting out another Queers record.

Joey: I'd like to thank Greg for letting us run his car [1988 Ford Festiva

with approx. 170,000 miles tour vehicle] into the ground.

Joey: I'd like to thank Elijah [Greg's other roommate] for selling me a \$75

car that runs!

Joey: That's it.

MRR: Greg?

Joey: THAT'S IT, END OF INTERVIEW!!! NO MORE QUESTIONS!!! NO!!!

Greg: I'd like to thank Elijah for letting me use his cymbal on tour.

MRR: Is that all?

Greg: Yeah, Jimmy: If you had to eat one...

MRR: WAIT! I've got another question. What's the band's favorite board

game, collectively?

Joey: I'd say Scrabble.

Jimmy: Twister. Naked.

Joey: Neil and me play Scrabble all the time.

Neil: I could go with Scrabble.

Greg: I like Chutes And Ladders a lot.

MRR: Uh, ok.

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Keith Grave has been involved in the Connecticut underground music scene for over 15 years, having played bass on 6 albums by such bands as the White Pigs, Dispossessed, and his current group, Sanity Assassins. He also operates his own tape and record label, Dagger Records which has been existence for nine years.

This man is a survivor having participated on records and CD's by five different bands ranging from hardcore to pop rock and gothic rock. At the age of 39, he is not about to slow down or make easy money in some faceless blues or cover band. We caught up with Keith to talk about his past group history and plans for the future.

MRR: Lets start with the present. We see Sanity Assassins appearing on a lot of compilations lately. Keith: We have been on five, so far this year. My favorite two because they're so good, are "No Fate" CD put out by H.G. Fact Records from Japan and the "Nothing To Believe In" comp put out by Know Records from California.

MRR: Is the new album for Retch done?

Keith: Yes, ready to be released. It will be called "Resistance is Useless". It's the complete punk rock album that I always wanted to do but in the past always fell short on. Either it was the lack of talent or poor production.

Spike, the owner of Retch records flew over from England to do vocals again, so we have an authentic Brit sounding old school punk album.

MRR: You like that old school punk style as well as the garage punk stuff. We can hear it in your band's music.

Keith: It's timeless music for me. Right now I've been getting into buying re-issues on CD. That era of music and all the hoopla that surrounded it was very exciting and it actually shaped my views in other areas of my life. But doesn't it seem like punk music is grinding to a halt? Who are the path setters today? Not my band, not anyone's band. It's all so faceless cloned out to the max. We've been playing out a lot lately, and just about all the bands that we have been playing with are all so bad. I'm glad that we're such a diversified group, and that we can mix it up as far as playing styles are concerned. We just won't allow ourselves to get trapped in that hardcore jukebox three cord and a cloud of dust.

MRR: Let's touch on your group history. You had recorded with two other bands before Dispossessed. Who were they and what were the singles/albums you did with them?

Keith: White Pigs came first. We started off as a dime a dozen hardcore band back in 1983. We put two downright awful EP singles out. Then with the addition of some heavy metal players and the emerging death metal craze, we progressed into a pretty good metal band. Hardcore music was wearing thin on me at the time. Everyone was drooling over Minor Threat at the time. To me they had no balls to their music, they were like the Foreigner of punk rock. Bands like Venom and Slayer shook things a bit. Piss off bands. I can't believe how people were getting so upset over these bad devil bands. I never was stupid enough to take the Satan trip to heart. And I feel the early speed

and death metal groups brought the crunchy loud guitar sound back into hardcore. Anyway, we caught a lot of shit from Connecticut bands at the time, calling us Spinal Tap and not letting us get any shows with them. One year you're playing all over the state, the next year you go out on the limb to try and be different, to stand out, and your buddies completely shut you down. Of course, two years after we became metalized they all slipped into their little fashionable metal thing. We even had Combat and Metal Blade battling over us to do a record. Combat put a 12" LP out by us in 1987 and Walk Through Fire put out a full album in 1990, post humorously called "Songs Of Sin". But by the end of 1985 I had about had it with the Pigs. The rest of the group was partying too much, getting lazy. The sane old band parting of the ways crap. I was sacked for ripping our guitar player in a magazine interview, but in hindsight now it was the best thing for my career. I went on to form Free Love Society with Mike Morbey who first played with me in the Pigs. The band was a lot

Guenther had an untimely death, thus dashing all hopes of the Dispossessed continuing. I don't want to get into the circumstances of his passing, they've been played out. But the group was falling apart in early 1988 and was pretty much over by the Spring of that year when he passed away. I feel those guys lost all desire to continue. It was like they were bored with the whole situation. Anyway, I got Jeremy's father to finance an album of the band's best material. It was a fitting testimonial to how talented Jeremy was as a guitar player and writer. We put that record out on my Dagger label. I really pushed that thing to the press and through distribution. I feel it was one of the better albums to come out of the gothic movement. It later got released by Di-Di Records over in Greece.

Dig It: Speaking of Dagger, how's the label doing?

Keith: Distribution is improving. Collecting from distributions is still a pain in the ass. I've been advertising more in the last year, but my mail order response leaves a lot to be desired. Release wise, I put my

current band's single out. That's sold out. The Martian Beach single was a return to the Sanity Assassins more psychedelic sound. We liked it, although it got a sort of lukewarm response from magazines. It was just a safe little psych/surf record, nothing groundbreaking. But I have returned to doing compilation cassettes. My latest release is entitled "Mommy Musn't Know Volume 2". It's a twenty minute comp tape of all death metal - grind bands. It's a sort of a return to my roots project. Nine very brutal groups are on it. If you like the sound of the new Japanese bands coming out, you'll dig this tape. Plus it has more of a professional look to it than any of my past compilation releases.

MRR: What's new for you and the Sanity Assassins in 1997?

Keith: Label wise, I want to put out some more cassettes. I've started contacting European grind bands for an all overseas comp. And I'd like to release a Sanity Assassins "Best of" cassette. As for our band, we'd like to expand memberwise. We'd like to add a lead vocalist and keyboard or second guitar player. We are also recording with Rob MacKenzie, former bass player and lead vocalist of the Not Quite. This is neo-nineties psychedelic project that will hopefully get us some commercial recognition as the music is outstanding. Also, we'd like to work with our old vocalist/drummer Pete Riccio on some things. We would really like to do low budget film, sound tracks, and Pete could help us in this area. So any college filmmakers who are looking for some music for their projects contact us. Gig wise, I have two big guns to play with in our guitarist Adam Schwartz and our drummer Rob Pajer. We've been playing out of state more, giving audiences our Ramones-like twenty five minute raging set. Response has been very good. I've been enjoying playing out again. This band has so many releases out I would hope we'll start getting offers from promoters especially overseas to start doing some small tours.

Sanity Assassins/Dagger Records, PO Box 380152, E Hartford, CT 06138-0152



more dark and melodic, better song structures. And hey, we had a pretty hot lead calist in Missy Fabian. That was a short lived group, but we did record a single for Garageland, a label over in Sweden. It's one of the better records I played on.

MRR: Then did you go onto the Dispossessed?

Keith: Yes. The opportunity to play for them came at a pretty frustrating time in my career. In 1987 I couldn't find anyone to play with. It was pretty depressing sitting at home doing nothing. I was seriously thinking about joining a cover band to keep my chops up. So, their offer for me to join was greatly appreciated on my part. I worked hard on learning their material and straightening out inner personal power struggles that were taking down the band. We had to fire a member that was with them for a few years. There will be no King of the Hill players in the groups I play with, you work as a unit with respect for each other or you dissolve. That band had all this great material recorded laying around without any clue on how to release it. Within four months of my joining I got them a single deal with Dionysus Records from California, that was the single you were talking about earlier.

MRR: When did the "Sister Mary" album come out, after Jeremy died?

Keith: After. To all our readers, our guitarist Jeremy

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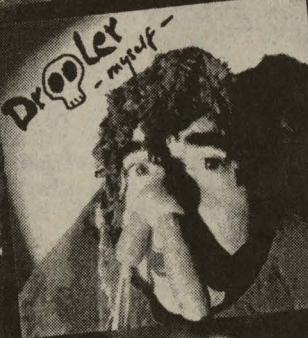
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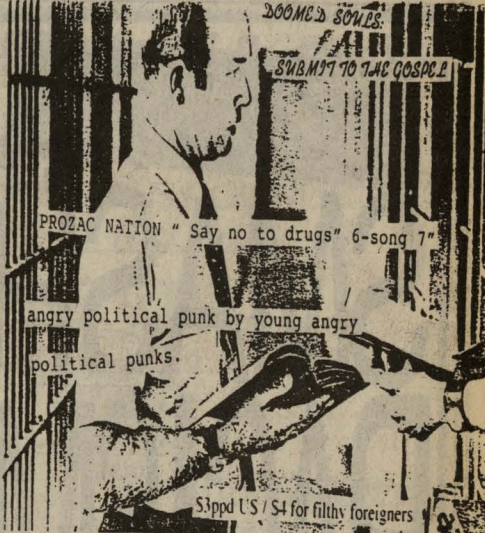
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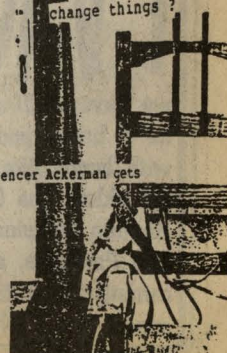
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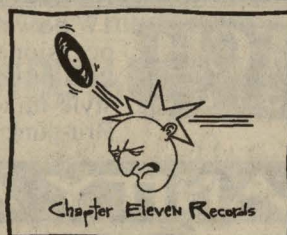
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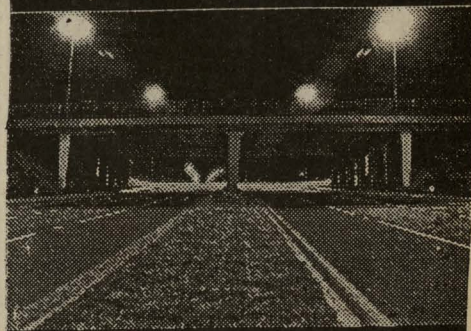
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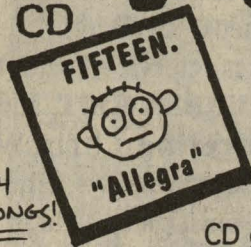
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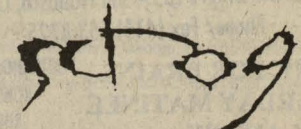
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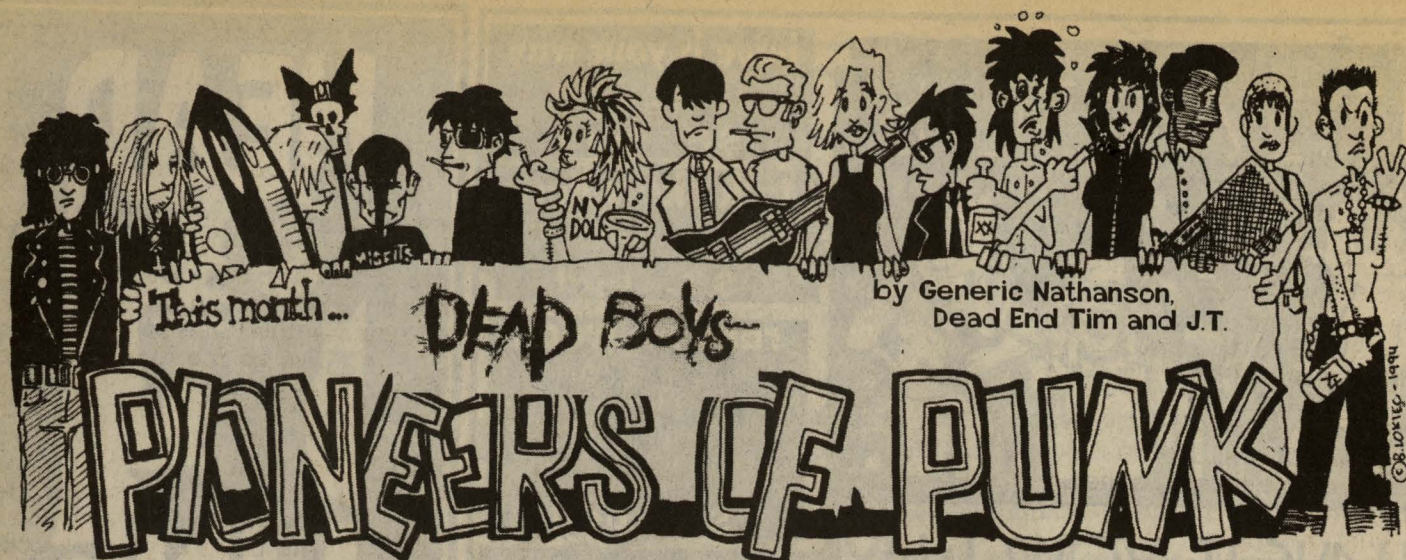
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To say that Cleveland, in 1974, had some sort of scene would be stretching it. In retrospect, however, there were some important going ons. The only club that really offered any support at all to original music was the Viking Saloon (Cleveland's attempt for a CBGB). Three bands in particular helped shaped the form of Cleveland's musical direction. The Eels, the Mirrors, and Rocket from the Tombs. The latter being the closest to punk. In my opinion the life of the Tombs, was not as important as their demise. The Tombs started out as a joke. Founded by Crocus Behemoth (David Thomas, later of Pere Ubu), the Tombs took the standard cover rock and roll songs that every other bar band was playing, and played them as parodies. For example, Hendrix's "Hey Joe" became "Hey Punk" ("where you going with that glitter in your hair"). In it's thirteen month life span the Tombs employed many players most importantly were Peter Laughner and Gene O'Conner (Cheetah Chrome). After the getting comfortable period that every new band, and new member goes through, the Tombs were driven in many different and deliberate directions. Laughner, clearly more arty and experimental was defining what later would become Pere Ubu. O'Conner, who at times even had John Mandasky (Johnny Blitz) and Steve Machine (Stiv Bators) in the band with him, had that "rock at all costs", chaos and destruction direction that later would define the Dead Boys. (both Blitz and Bators would be in the Dead Boys). The combining of the two strong forces (Laughner and O'Conner), on guitar was a brave attempt that was destined to destroy itself, the only question was, how long? The Tombs disbanded in July, 1975, but not before writing some songs that would later become standards in the Dead Boy's performances. "Ain't it Fun", "Sonic Reducer", "Down in Flames", which

had the line "Dead Boys" in it, and "I'm never Going to Kill Myself Again", which was rewritten as "Caught with the Meat in Your Mouth".

Laughner went on to Pere Ubu with David Thomas bringing their version of the Tombs with them. Laughner, was a guy who understood both the arty side of the Velvet Underground and the urgency of Iggy. He went to his own direction, but also encouraged O'Conner to form the Iggy/Dolls influenced band that he had always wanted. O'Conner joined with Mandasky and Machine and formed Frankenstein. All three members were former Tombs. They also picked up Jeff Magnum to play bass. Frankenstein adopted a "Fuck art, let's rock" attitude and met with ridicule in their home town. The Tombs were a respected band, but Frankenstein were hated. Pere Ubu, and that arty shit now dominated Cleveland. It was the fall of 1975, and Frankenstein were more of a glam band. They played Kiss and Mott the Hoople covers and O'Conner's song from the Tombs.

Their first gig was only three months after the Tombs broke up, and ironically enough it was Halloween night. On the following New Year's Eve, Frankenstein shared a bill at the Viking Saloon with Pere Ubu, the only show Frankenstein ever played at the Viking and with any of the old Tombs members. Shortly after the Viking mysteriously burnt down. Frankenstein decided to concentrate on a new image and leave Ohio for New York.

Steve Machine went to go see the Ramones in Youngstown Ohio. The Ramones had to go to Cleveland next and did not know the way. So, the Ramones followed Machine back to Cleveland, on the way, while driving 90 mile an hour, Machine climbed out the car window and mooned the Ramones. The Ramones were impressed. Machine manage to get he Ramones to secure them a gig at CBGB's. Frankenstein was ready for a complete re-vamping. They did not change any members, however, they cut their hair, got new



clothes, and abandoned all their glam influences. Name changes were in order. Frankenstein was now Dead Boys (taken from a line from "Down in Flames") with Stiv Bators singing, Cheetah Chrome on guitar, Johnny Blitz on drums and Jeff Magnum on bass. Joey Ramone went on to promote the Dead Boys as an amazing band. He invited the press and all the important people around the CBGB's scene. At this point Joey had not even heard the Dead Boys. July 25, 1976 the Dead Boys made their CBGB's debut. Surprisingly the band was met with great enthusiasm. Stiv's Iggy like antics and the urgency of the music earned the band a great write up in "Punk" magazine. With all this positive response the band decided to stay in New York.

Hilly Kristal, owner of CBGB, took an immediate liking toward the band and decided to manage them. He wanted to sign them to his own label, CBGB records, but due to a previous failure, he could not afford it. He sold the Dead Boys to Sire Records. In April of 1977 the Dead Boys opened for the Damned at CBGB. This was monumental event in the history of punk rock. The Damned was the first British punk band to play America, and the Dead Boys, were to play with them! Neither band disappointed. Appropriately both bands made fun of each other's country. Each band were outrageous on stage. Stiv was defining his trademarks, jumping and rolling around, cutting himself and bleeding everywhere, shoving his head inside the bass drum, soliciting head from groupies. The Dead Boys would not admit, but the Damned wrote better songs. They played tighter and faster and were even funnier. This left a great impression on the Dead Boys that led them to improve still.

October 1977 brought us the Dead Boys debut album, "Young Loud and Snotty". Perhaps due to Cheetah and producer Gena Rapon's obvious dislike towards each other the album was flawed. Chrome and the Dead Boys was not satisfied with the mix which would later be corrected. (Necrophilia Records released "Younger, Louder and Snottier" which was the original rough mix of "Young Loud and Snotty", and also included a live version of "Search and Destroy") However, the Dead boys had invaded New York and it was definitely their crowd filling the clubs. Their second album "We Cum For Your Children" came out on Sire

June, 1978. The Dead Boy's proved to be a great band, however, they were also a band without a lot of material. Johnny Blitz was stupidly knifed in a fight with Spanish hoods and put the Dead Boys out of commission. Sire Records, sensing the fifteen minutes of fame was up for the Dead Boys, dropped them.

The Dead Boys were just too volatile. They could not last, and disbanded shortly after. I'd noticed that I did not mention Jimmy Zero, Zero on and off played second guitar for the Dead Boys, also I'd like to mention that the

Dead Boys would also occasionally play without a bass player. John Belushi had even played drums with the Dead Boys. I have seen the Dead Boys play brilliantly, and I have seen the Dead Boys play shitty.

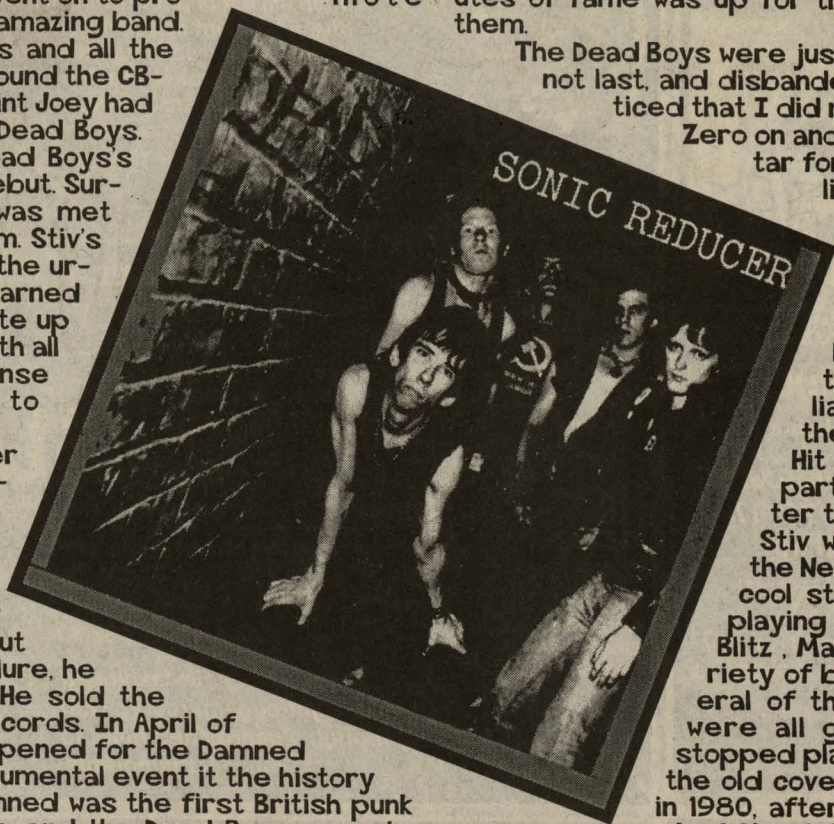
Hit and miss! That was all part of the Dead Boys. After the dead Boys broke up Stiv went on to the Lords of the New Church, who have some cool stuff. Cheetah continued playing on and off at CBGBS with Blitz, Magnum and Zero in a variety of bands. I have seen several of these bands and they were all great. Cheetah never stopped playing the old songs and the old covers. One night at CBGB's in 1980, after one of these shows I asked Cheetah about Stiv, he made it obvious that he did not care for the past. Afterwards, I thought that's it! No time for that shit, PISS on legends, do something now!!!

Don't take any one's word, fuck the lame ass metal bands that have cover their songs! There are plenty of bootlegged videos and tapes out there. Search and Destroy, find the Dead Boys!! "I'll die for you tonight.....if you want me to". If nothing else get their records. "The Night of the Living Dead Boys". is one of the best live albums of all time. Even though I read that thing on the CD re-issue that Stiv went back to the studios with some groupies to re-record the vocals. Oh, well, PISS on legends!

"I know what every boy in America wants to be a dead boy" stiv bators

Discography

- Frankenstein "Eve of the Dead Boys" 10" (Hell Yeah Records, 1985) recorded live in Cleveland October 1995
- "Young Loud and Snotty" LP (Sire, 1977)
- "We Cum For Your Children" LP (Sire, 1978)
- "Night of the Living Dead Boys" LP (Bomp, 1981) recorded live at CBGB's 1977
- "All the Way Down" 12" EP (Relativity, 1987)
- "Younger Louder and Snottier" LP (Necrophilia)



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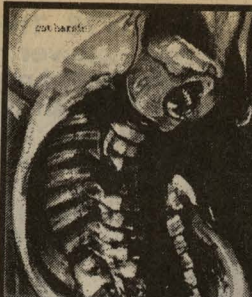
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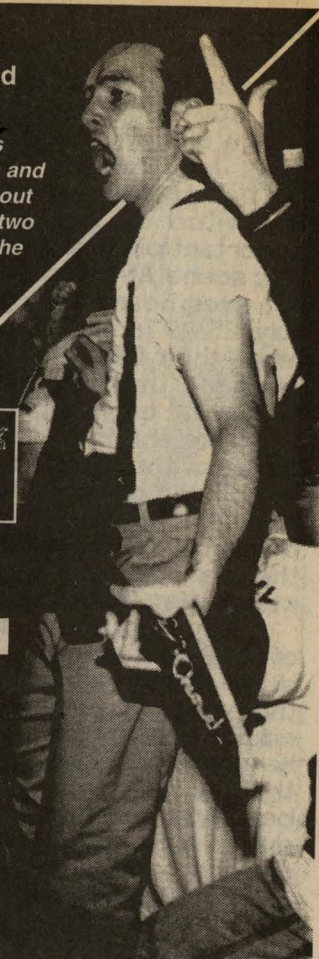
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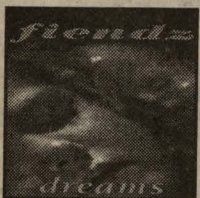
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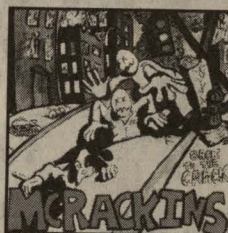
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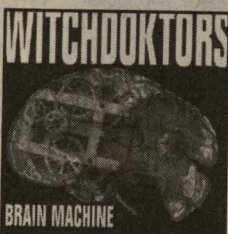
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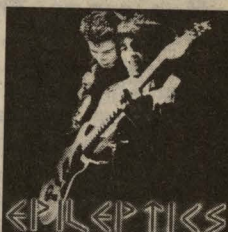


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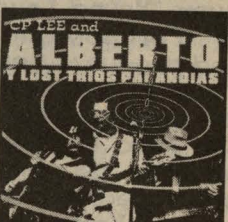
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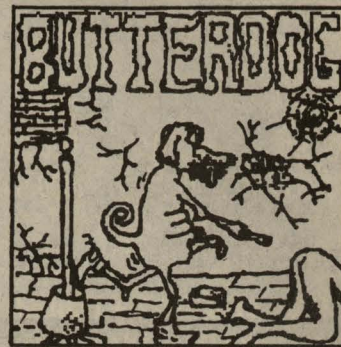
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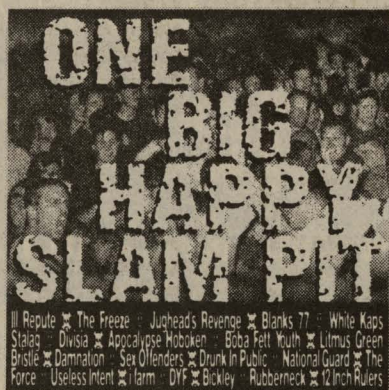
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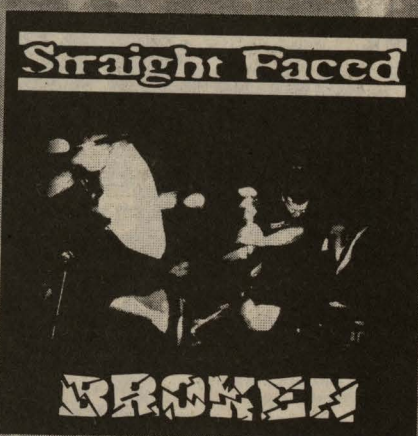


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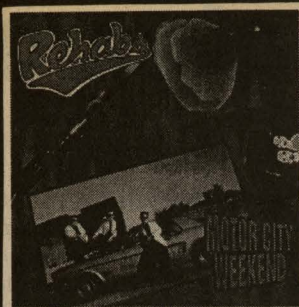
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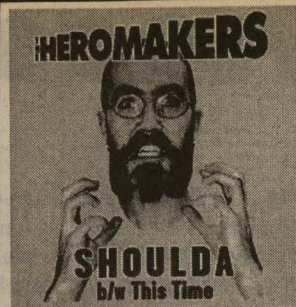


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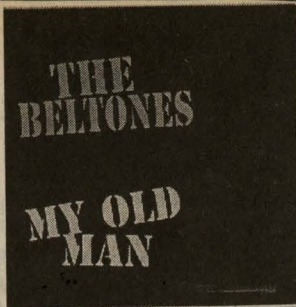
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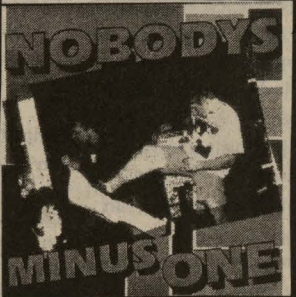
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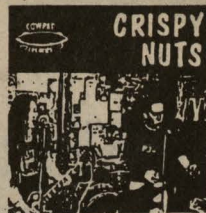
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Trick Baby • Iceberg Slim

Introduction by Ice T

268 pages • £5.99

Payback Press • 14 High Street • Edinburgh • EH1 1TE • Scotland



"The con game from A to Z as it was lived by White Folks—a white Negro—in the deadly jungle of southside Chicago..."

Originally published in 1967 and recently re-released in Britain, *Trick Baby* follows narrator White Folks as he hustles his way through the 1940s and 50s. It stands to reason that Iceberg Slim, best known for his portrayal of the pimp, would also take on the figure of the con artist. Both the pimp and the con artist can be seen as modern urban tricksters, versions of slave folklore's slick Brer Rabbit. As icons, the pimp and con

artist refute slavery's depiction of black men—as emasculated and childishly simple—by using sexual wisdom and intellectual power to take advantage of whites. And what could provide better camouflage for a black con artist than white skin?

White Folks is an Errol Flynn lookalike, whose white father abandons his black mother, earning him the label "nasty trick baby." But the "trick baby" turns trickster as he learns to turn a profit from his white skin. Taken under the capacious wing of his black mentor and partner, Blue Howard, he survives shakedowns by cops, gold-digging females, trigger happy marks like "Buster Bang Bang," and his own battle with the bottle, until he and Blue finally run afoul of the mob.

By accompanying White Folks through his street education the reader gains a secret passage into the underworld. *Trick Baby* lets us in on the lingo and lore of the con game. Slim has a fast-paced pulp style, full of wit and grit. And his ear for street dialogue is right on the money—money that comes in denominations of "deemer," "saw buck" and "C-note." Slim also crams the pages with his own flamboyant figures of speech, inventive descriptions such as "His eyebrows zoomed up his brow like frosted boomerangs."

The value of *Trick Baby* lies in the fact that Slim gives us an inside view not only of "The Life" but of black life of this era in general. In Chicago, oppression manifests itself not in Jim Crow laws but in the Old Crow whiskey which coarsens speech and features, in the dope dealing and addiction which afflict the Southside, in the "singular stink of an old slum apartment." The corrosiveness of racism is also apparent in the fact that White Folks is taunted by other blacks who think him white or resent his light skin.

White Folks is exposed to the hissing ugly face of white racism when he falls hard for "the Goddess," a society ice queen who turns out—surprise—to be nothing but a big-breasted bigot. Eating lunch with her father, White Folks becomes privy to the liberal whites' dastardly master plan to maintain the ghettos while disarming powerful blacks through assimilation. You may find this race-based conspiracy theory slightly over the top. Or you may reflect on recent revelations of the CIA's more accurate acronym "Crack In Action" and think Slim is chillingly insightful.

"The Goddess" is not the only treacherous woman in the book. Most female characters serve no purpose but to provide sexual service. Lines such as "I figured it was cheaper and safer to simply rent a dame's machinery for a few hours" are not entirely unexpected from an author whose most famous work is *Pimp: The Story of My Life*. However, these sentiments are mitigated by one comical scene. White Folks, full of typical male puffery that he can turn a lesbian around by having sex with her, tries to do just that. She ends up puking on him. Powerfully curious, he spies through a keyhole on his vomitous vixen, whose stomach seems quite settled while her lesbian lover satisfies her. White Folks promptly runs out to try it himself with the first woman he can con into bed. It's hard not to feel a grudging admiration for a character who learns his lovemaking technique from dykes a full half-century before *Susie Sexpert's Lesbian Sex World* was published.

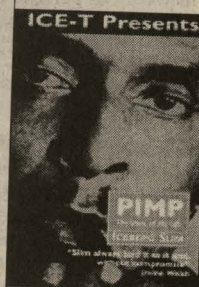
Fiction itself can be thought of as an elaborate con game. If so, *Trick Baby* proves Iceberg Slim a fabulous con artist. If you feel that you've been left hanging at the end of the book, you may want to read the sequel, *Long White Con*, in which White Folks plays for even higher stakes in the white world. However, I couldn't help feeling the master's game had slipped a notch in this novel. It is cursorily written and loses something by being told in a detached third person. I was also mildly surprised when a character whose funeral I distinctly remembered in *Trick Baby* appeared in *Long White Con*—alive, well and shooting pool. —Melissa Klein

Pimp: The Story of My Life • Iceberg Slim

Introduction by Ice T

277 pages • £5.99

Payback Press • 14 High Street • Edinburgh • EH1 1TE • Scotland



"If she had been Garbo, I still wanted scratch before snatch."

Chock full of vicious pimps, backstabbing whores, crooked cops, deadly prisons, and lots of narcotics, *Pimp* is the remarkable story of Robert Beck, a.k.a. Iceberg Slim, and his 25 year career as a black pimp in the Midwest of the 30s, 40s and 50s. Complete with a glossary for rubes, Slim tells of his repeated rises to pimping stardom, with new hogs (Cadillacs) every year, every shootable, smokable, or inhalable drug possible, "stables" of whores, fancy vines (suits), and thousands of dollars a week. His career nosedives just as spectacularly, to filthy prisons, complete with racist wardens and lethal convicts, to the lowest junkie ghetto gutters, via tragic betrayals by other bloodthirsty pimps, scheming streetwalkers, and jealous white husbands.

Slim makes no excuses for his brutality towards his prostitutes, which makes for an honest but disturbing read. In fact, one comes away from this book with a sense of why a woman would stay with a man who whips her bloody with a wire hanger, and why a man would alternately protect and beat a woman. Such an absurd sounding situation becomes common sense when one considers the ultimate physical, mental and financial security that exists when a pimp and his women are united against the cutthroat streets, desolate poverty, and in Slim's case, epidemic societal racism.

His first prostitute's attempts at manipulation reminds him of his mother's cold hearted deceit and ultimate betrayal of her, second husband Henry, who was the only father who showed love to Slim:

"I saw poor black Henry. He was on his knees blubbing his love for Mama... I saw Mama kicking herself free of his clutching arms. I saw that terrible look of scorn and triumph on Mama's face. I thought about the worms that had devoured his flesh, in his lonely grave.

I shuddered and punched... [my whore] with all my might against the left temple...

"Don't ever try to play that bullshit love con on me. We're not squares. I'm a pimp and you're a whore."

By the end of the book, after Slim has renounced his criminal life and come to terms with his mother's past, much like she's come to terms with his, he spends months with her as she withers away on her deathbed.

Slim also says "I'm not going to be a flunky in this white man's world." A rival pimp "...sure hates white folks. He pimps awful tough on white whores. When he puts his foot in their asses he's really doing it to the white man. He says he's paying 'em back for what they done and are doing to black people." His first hooker, talking about her many white tricks and their constant trips to fuck her, notes, "Black and low as I am, I got secrets with their white men those high class white bitches ain't hip to." For these people, the hustler life was a way to literally screw whitey and get paid for it.

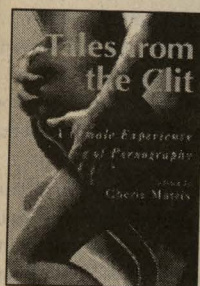
That said, this American classic is still a unmercifully straightforward dive into the depths of the streets, and any current reader must have a strong sense of when and where this British reprint comes from. *Pimp* is an incredibly gripping tale if one can stomach the stench of rotting junkie flesh and diseased genitals. — Jesse Luscious

Tales From the Clit: A Female Experience of Pornography

edited by Cherie Matrix

144 pages • \$10.95

AK Press • POB 40682 • San Francisco • CA • 94140



Feminists Against Censorship (FAC) formed in 1989 as a response to the anti-pornography movement. FAC works to preserve the individual's right and responsibility to read, listen, view and produce materials of her choice without intervention from the state. They believe that the anti-porn feminist's campaign which advocates increased government restrictions against the hardcore porn industry is short sighted and self-destructive. Censorship has traditionally been used to silence women and to stifle feminist social change. Access to information about sex and reproduction has been restricted under the guise of protection—from the jailing of birth control advocate Margaret Sanger to the "gag rule" against abortion counseling in federally funded clinics to the attacks against National Endowment for the Arts grant recipient Holly Hughes.

If one group can be censored because some find them offensive, all groups can be censored. Sexual images that do not meet women's needs should not be restricted, instead women should create better images. The answer to bad pornography is good pornography. Opponents of sexual speech misunderstand that it is in everyone's best interest to allow a variety of materials that provide sexual fulfillment and an overall enhanced well-being. Half the adult videos in the US are bought or rented by women. The scarcity of feminist pro-porn literature prompted FAC to publish *Tales From the Clit*, documenting their side of this argument.

"Get wet with the wildest group of feminists yet!" True stories by some of the world's most pro-sex feminists... *Tales From the Clit's* list of contributors reads like the all star team of pro-sex feminists, including the legendary post porn modernist Annie Sprinkle, Good Vibration's illustrious Carol Queen, Jen Durbin, UC Berkeley teacher/administrator responsible for making porn required academic viewing, and the original "Sex Worker" herself, Scarlet Harlot. But if you were expecting to find sexually explicit pornography with a feminist slant, a la Susie Bright or Laura Antoniou, you'd better make sure to buy some lube, cuz *Tales from the Clit* is dry as a bone. These authors are mainly writing about porn and censorship. This collection of essays cover such topics as how various authors discovered pornography and the sex culture, the reclaiming of sexuality through masturbation, sex work or erotic writings and of course, anti-censorship. Interesting enough to read, but if you're still looking to get wet, I suggest you pick up *Public Sex: The Culture of Radical Sex* by Pat Califia (Cleis Press). Califia never fails to please her audience as she always remembers to combine intellectually stimulating material with an erotically charged edge.

Many of the essays are written by women who have decided to reclaim the porn industry by creating and marketing porn that focuses on female desire. Avedon Carol states the obvious, "Women need more sexual imagery, not more repression." "Hardcore porn shows the truth: erections, sucking, shafting and wanking..." Unlike softcore, which steers clear from showing real sex, hardcore porn depicts all types of people having all types of sex. It allows women to see themselves as sexual beings, not just sexual victims. Porn is fantasy. As Tuppy Owens pointed out, "Of course everyone wants to see a boy or girl make out with a pig at least once in their lives, but after that, their curiosity is satisfied. It's pretty harmless, really." Porn is not the enemy. Citing porn as the primary

evil instead of just another symptom offers a superficial "quick fix" that diverts attention from the long-standing economic, political and emotional factors that are truly responsible for sexism and violence.

Restrictions on sexual material—whether in serious art or in commercial porn—are often imposed to "protect" women. But these restrictions do nothing to promote women's equality and instead, work to infantilize them. The theory that ideas, information or images involving sex are inherently offensive to women stems from archaic Victorian stereotypes of female purity and asexuality. Sexism, not sex, degrades women. While messages reflecting sexism pervade our culture in many forms, sexual and nonsexual, suppression of such material will neither reduce harm to women or further women's goals. The answer to sexist pornography and misogynistic music is not censorship, but criticism, analysis and rising numbers of women becoming intimately involved. We should aim to produce art and entertainment that is feminist in its vision, exploration of interests, ideas and experience. — Catherine Cook

Forty Ouncer • Kurt Zapata

157 pages • \$9.95

Manic D Press • POB 410804 • San Francisco • CA • 94141



Upon first inspection of *Forty Ouncer* I wanted to pan the hell out of it. Zapata's writing had nothing to do with it, because I hadn't read a word.

It was the damn cover.

Shame on Manic D: an illustrated man passed out on a table, his trusty forty still clutched in hand, two other dead ones nearby amidst a slovenly array of cigarette butts, empty bags, etc. Turn the book over and, after the obligatory synopsis, the reader is granted the precis of all things booze: "A forty ounce is a large bottle of cheap malt liquor."

Demographic? Hooze gotta demographic? Inside this circus-like, rave-riddled cover are 12 stories of twenty something angst and bilious disarray. If Zapata's not shooting off about "timid little mice," well, he's grinding it out at his favorite thrift stores in an attempt to maintain a sense of style and grace under the weight of shit jobs and bad affairs. Thus the forties, baby, insane bouts with the evil brew as life in the 90s wears on acerbically.

"The kind of drunk where you wake up the next day, fully clothed, on the floor, head three sizes too big, and pick glass out of your cuts because you broke every mirror in the house last night. They remind you of her."

Oh yeah. Drinking for the wrong reasons will always get you the sad stories of personal hell and desperate living. That low end shit's going to catch up one day, however, and sure enough, at the end of such a rainbow is a decidedly suicidal Zapata musing in hypothetical flames at a neighborhood dive out in the Avenues. The end result, fortunately, is epiphanic as Zapata realizes pence is for the enlightened and he tosses the business card of a prospective lay into the street and gains a new outlook on getting by.

It's a good piece of writing, how he lays it out in all its ugly and fugue-like trances, battling everyday fears and belittling occurrences fit only for the average Joe, about whom Zapata continually writes paeans of humor and awkward grace. His descriptions of bus rides, BART and the street are vivid and spell out less than propitious futures for the snout nosed little fiends and their mothers. But here, too, he seems to pit humanity against itself (to be sure, a miserable, failing lot) as he rants in all his shit beer hangover wrath, chip fully invested on the shoulder, and a mindful zest for imminent personal doom.

"I hate you," I spat at myself through grinding teeth. I had this crazy urge to hurl my bottle right into that fucking face staring back at me. The mirror would explode with a satisfying smash, but unfortunately I would still be the same."

So a life based on love, trust and honor is duped by the greater powers



of hate, deceit and treachery. Time for another forty. Chase those demons out of the sloppy bed and throw your faith into the little things, whatever they may be. This seems to be an all too prevalent thing these days, and with Manic D's attempt to captivate readers (...eleven intoxicating stories and a staggering novella about fist fights, love bouts, the trails and tribulations of minimum wage employment, and, of course, carousing in bars and nightclubs.") the book—although rife with good fun and good stories—fails. Marketing's got its Bukowski incarnate!

Well fuck all that. Zapata's intent here, I believe, is to elaborate on the fucked up trails and tribulations of living itself; the mere presence of a forty ounce Mickey's is the vehicle by which Zapata forms the small miracles outside the framework of calumny, disappointment and mistrust. Yes, I'm saying there's an inherent political statement here. Even through the bars and nightclubs where Zapata "carouses," he is never far from anticipating certain social mores and creeds and the ramifications that stem from them. He attacks them, sometimes ridiculously and unfounded, but with a fervor that bites in and breathes nonetheless.

If you choose to buy this book, tear the fucking cover off. It's a goddam injustice. Let Zapata himself do the talking, and remember that we all share the same ideas he lays down in this collection. At least somewhat.

Now get to the corner store before the mirrors get too many rosy ideas. A tour of the shithouse will turn fugue into art. — P.C. Simonelli

Skinhead Nation • George Marshall

156 pages • £12.95

S.T. Publishing • POB 12 • Dunoon • Argyll • PA23 7BQ • Scotland



During the 1950s and 60s America touted itself as a classless society. Superficially, major class conflicts were eliminated by the creation of a vast, mythical "middle class" through the GI bill in particular and economic affluence in general. The so called "hippie counterculture" represented a youthful revolt against this social smugness. It was only "middle class" in the confused American sense of that word, but when this pretentious subculture migrated across the Atlantic to England's highly stratified class society, unintended consequences occurred. Hippie in England anchored itself more firmly in that country's

true middle class, prompting a reaction among working class British mods that eventually became the skinhead subculture.

Skinhead had its hippie-stomping glory days in 1969-71, but faded for a time, apparently destined to become a relic in the British museum of youth subcultures. Then punk came along in the second half of the 1970s and the skinhead subculture revived with a vengeance. England then returned the cultural favor when skinhead jumped the ocean to take root in the US in the early 80s, again producing unintended consequences. The deliberate blurring of class lines in this country de-emphasized the working class roots of the skinhead subculture. "Little rich kids" in the US could play at being skinheads even "while mummy and daddy live[d] in a big house in the suburbs," something unheard of in England. Without strong conscious working class roots and lacking traditional skinhead origins, American skins were far more susceptible to ultra right recruitment than their British cousins.

The author of *Skinhead Nation*, George Marshall does not follow the advice of many of the skins he includes in this book, which is to claim skinhead without explanation. This is his second attempt to apologize for and to justify what he calls the skinhead "cult." His first book, *Spirit of '69: A Skinhead Bible*, delved into the subculture's history, music and fashion. Marshall would be the first to remind us that skinhead is much more, an embodiment of certain working class values, an expression of hard edged style and even harder edged attitude, and a realization of true camaraderie. By focusing on the individuals primarily in England, secondarily in the US, and incidentally in other western European

countries who currently make up the skinhead subculture or who have "hung up their boots," *Skinhead Nation* often gives personal testimony to these broader aspects of the "cult." Unfortunately, Marshall believes "that everyone who shaves their head in the name of skinhead has a stake in the skinhead nation" and thus he must embrace the "deeply divided family" that skinhead has become. This blanket defense of the subculture, insightful at times, too often degenerates into weak rationalizations for its prominent, dangerous flaws.

Marshall is most perceptive when he discusses the gang-like aspects of the subculture. The book's name comes from the American streets, where an alliance of street gangs is called a nation. Gangsta Rap is described as black Oil! Distinctions are drawn between British and American skinhead gangs, the former being more territorially based than the latter. He lays out the gang's pride of belonging better than any sociologist dissecting the gang phenomenon as a substitute family or community. He also acknowledges explicitly that skinhead is necessarily youthful, and implicitly that it is principally male, both typical of gang demographics. The numerous black and white photographs in the book invariably depict skinhead boys palling about, with a pin up reverence devoted to the skinhead girls pictured.

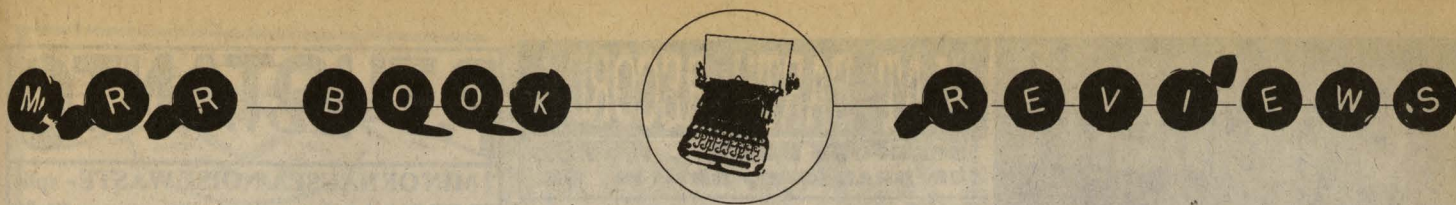
For all of this, Marshall fails to recognize the power of what the New York Motherfuckers called a "Street gang with analysis." From the Puerto Rican Young Lords in the 60s to the Chicano Latin Kings in the 90s, the infusion of politics into a street gang structure has proven explosive. Indeed, the history of revolutionary gangs make this political form a viable alternative to the revolutionary party, collective or affinity group. So while Marshall still naively wishes that politics had never intruded upon his skinhead paradise, scum like White Aryan Resistance leader Tom Metzger long ago realized the power of street gangs with politics and proceeded to inject neo-nazi analysis into Marshall's precious "cult."

Where Marshall falls flat is in his inability to grasp the tie-in between the fact that "[n]early all skinheads are patriotic" and the strong presence of "skinheads with national socialist beliefs" in the subculture. For no matter how much Marshall whines about it, politics are an integral part of life. The patriotic nationalism he extols as a skinhead is itself an extremely political notion. He claims that it is possible to have national "pride without prejudice," not realizing that patriotism is always the gateway through which fascism first steps.

"The reality probably isn't far away from 40-60% of the world skinhead population being supporters of what can broadly be labelled the extreme right. Whether they really are the majority is hard to say because it stands to reason that 40-60% of skinheads don't support those views. Of those who don't though, only around 5-10% are staunchly anti-racist (as opposed to non-racist) and support SHARP or similar organizations."

Marshall's figures, accurate in the abstract, are a pathetic excuse for the prominence and power of neo-nazi ideas in the subculture. They also mask another class distinction that needs to be emphasized again. In England, the proportion of traditional non-racist/anti-racist skinheads to nazi boneheads is greater because of that country's stricter class society. In the US the ratio is more like 70 to 30% in favor of the boneheads. Such is the effect that this country's muddling of class lines has had on skinhead politics.

Marshall is pessimistic about the future of his skinhead nation, seeing it likely and irrevocably divided between white power skins and the rest of the "cult." To counter this he preaches an internal skinhead tolerance, where "every skinhead is entitled to his or her own beliefs as long as they don't ram them down the throats of others" while he condemns the manipulation of the skinhead subculture by "outsiders." To this end he presents several nazi skins in a favorable light, going so far as to maintain their intelligence in order to dispel the myth that they're all stupid glue sniffing thugs. Ultimately he argues that free speech dictates that we allow them their say. He does interview a skin who votes for Britain's Labor Party. But while red skins are briefly mentioned, Marshall doesn't bother to explain their politics. Finally, his discussions of SHARP are laced with warnings about the evils of leftist infiltration of the skinhead subculture.



Marshall thus reveals his own prejudice. His own political bias. He is suspicious of the left and tolerant of the right. Little wonder that the extreme right has made such inroads into his skinhead "cult." And little wonder that the general public thinks all skins are racist assholes. If every other German you met in 1939 was a member of the Nazi Party you'd be an idiot not to assume that Germany as a nation was being run by the Nazis. So what are we to make of Marshall's skinhead nation then?

The reason I keep kicking up class is because, while Marshall talks it, he doesn't walk it. That's the irony in all of this. Traditional skinheads, Marshall included, possess the one thing that would allow them to really kick ass, if they could only see the potential in it. That thing is the working class roots and awareness to which they adamantly adhere. Revolutionary politics and movements are important in the history and identity of the working class. In order for the working class to emancipate itself as a class, it must first become aware of itself as a class, e.g. to develop class consciousness. If it could free itself of patriotic nationalism, the "working class ghetto mentality—against the world and fuck everybody" which Marshall exalts would become fertile ground for the development of a revolutionary, proletarian class consciousness. — "Lefty" Hooligan

My Fault • Billy Childish

354 pages • 7.95 pounds

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Poor Billy Childish, a dyslexic, harrowed, guilt ridden soul. Spawned of a deeply dysfunctional family and a deeply troubled world—Britain of the 1950s and 60s. And we're not to forget any of it, all that evil.

His first novel, *My Fault*, approaches the zenith of doleful, self-loathing pity, as its narrator—a thinly disguised Childish—relates tale after tale of childhood frustration, violence and pain. Childish was browbeaten, chastised or raped at every turn, by family, schoolmates and teachers. There's no depth to his hurting: he had trouble talking on a count of rotten teeth. His weak constitution forced him to cry as an infant. He couldn't

get into a car without getting sick all over. Where does it end?

Apparently, it doesn't.

My Fault strings together 300 plus pages of his terrified memories, each amazingly detailed. His swaggering father who bullied the family for burning his heating oil in winter. The schizoid mother, ravaged with anxiety. The bullying brother all too quick with a backhand. Pedophiles, thugs, unfeeling oafs. And on and on. It seems to be true, too. Childish writes: "Ah, just to speak with my pen and breathe, to lay this ghost to rest. I shan't bathe my brow until all the humiliations I've suffered have been spoken in full." There's no end to the pain this guy's encountered.

But what about rock and roll? We're given no mention of its healing, liberating powers, all the more surprising coming from the brains behind the Pop Rivets, Milkshakes, Mighty Caesars and Headcoats—creator of the best music of the last 15 years. And this may be an entirely American reaction to this book, but how about saying, "Screw the past. Whatever's happened has happened, and I'm going to get on with it. My teachers can eat me, as can the school boys, teachers and my brother, to boot."

Without this sense of redemption or at least this action of fighting back, the intense sorrow of *My Fault* becomes overbearing. There's no catharsis. We're left nowhere at its end, just as desolate as ever. Until the finish, Childish gives us numerous variations on "It's the memories that come for you in the night, that keep you nailed to the past, trembling, shit-smeared and childlike." But there are no solutions to his fury. Merely booze and writing. And bad booze, at that. — Chris Davidson

The Harlem Cycle: Volume 1 • Chester Himes

491 pages • £6.99

Payback Press • 14 High Street • Edinburgh • EH1 1TE • Scotland



Chester Himes' novels, mostly of the pulp fiction variety, are tales of crime and vengeance, written from the perspective of the black community. Three of Himes' most famous novels have been re-released by Marvin Van Peebles in *The Harlem Cycle Volume 1*. The stories: *A Rage In Harlem*, *The Real Cool Killers*, and *The Crazy Kill*, are rough and tumble tales of the street. Set in Harlem, they chronicle the adventures of Coffin Ed Johnson and Grave Digger Jones, two black detectives assigned to keep the peace in Harlem, by any means necessary. The three stories follow them from crime scene to crime scene, as they beat suspects, shoot criminals, and scare the hell out of all who cross their path.

Besides being a talented and fearless writer, one who was willing to address issues of race and justice before the civil rights era, Himes had much in common with many of his characters. He was convicted of armed robbery and jewelry theft and spent seven and a half years in the Ohio State Prison System, during which time he began writing. His first book, *If He Hollers, Let Him Go*, is a unflinching look at racism in Los Angeles in the 1940s, and garnered Himes enough accolades that he managed to switch to writing commercially successful detective novels soon thereafter.

Himes, who died in 1984, never made bones about trying to sell books; he was strictly in the business for the money. This is what makes many of his novels so interesting. Throughout the *Harlem Cycle* stories, Himes makes graphic points about racism and society, but he never forgets to give it up for the people, i.e. he makes sure that the message is accompanied by an entertaining, fast paced and easy to read story. Himes challenges the reader who wants to be intellectually challenged, and he entertains the reader who want to read about some ass kicking gunfights. Most writers can't do either, and Himes does both.

The specific story plots don't really matter in terms of this review: crimes are committed, criminals attempt to hide, Grave Digger and Coffin Ed beat people up and get to the bottom of it. But what is remarkable is Himes sense of plot pace, he moves from scene to scene with relentless speed, a slash and burn literary style. The stories are short enough that Himes doesn't insert breaks in the action, he continually pounds the reader over the head, there is no let off in speed or ferocity in the action until the story ends.

As protagonists, Grave Digger and Coffin Ed are hardly sympathetic, in fact they are probably true representations of the police of that era, and even today's. They kill, beat, or threaten anyone who gives them the least bit of trouble. They have no regard for suspect's rights and accept a few bribes from the respectable criminals. Himes has an brutal view of black attitudes towards law enforcement:

"Grave Digger and Coffin Ed weren't crooked detectives, but they were tough. They had to be tough to work in Harlem. Colored Folks didn't respect colored cops. But they respected big shiny pistols and sudden death."

Despite not being crooked, Coffin Ed and Grave Digger were on the take: "They took their tribute, like all real cops, from the established underworld catering to the essential needs of the people—game keepers, madams, streetwalkers, numbers writers, number bankers. But they were rough on purse snatchers, muggers, burglars, con men, and all the strangers working any racket. And they didn't like rough stuff from anybody but themselves. 'Keep it cool,' they warned. 'Don't make graves.'"

This moral ambiguity is the heart of the stories, to Himes, there are no good guys or bad guys, just cops and criminals. Coffin Ed and Grave Digger are the protagonists because they protect common folk from muggers, but they certainly have no moral authority to stop prostitutes or numbers runners. Those things might be against the law, but the law has little relevance to Himes' world. — Mitch Prothero

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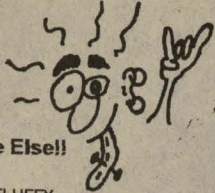
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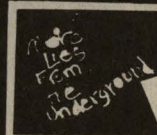
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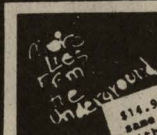
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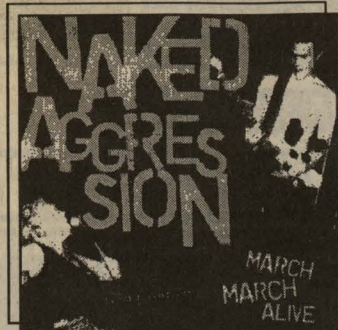
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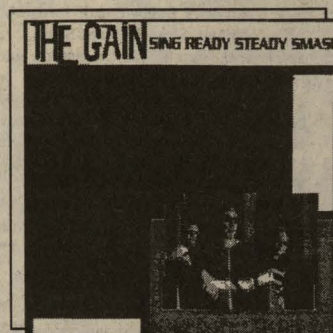
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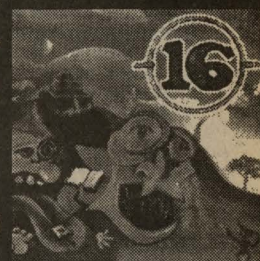


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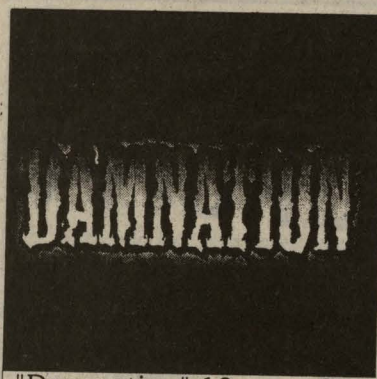
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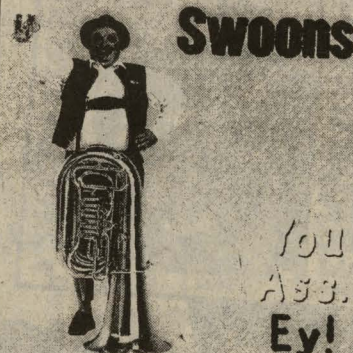
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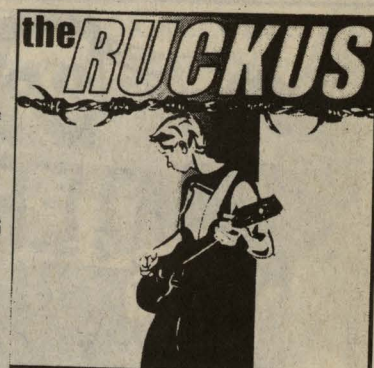
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Anonymous Corporate Food ep (snake) 1980 7"
Armed Citizens "Make Sense" 7" ep (Big City) NY 1983
All For One "A new way of Expression" 1988 7"
Assuck Blindspot (open records) 1992 7"
Bad Actors "Strange Love" (Sopisticated Noise) 1980?
Brutal Attack Freedom Fighter/Roll the losing time '89 (sr&r)
No Fraud The EP (No Clubs) Florida 7"
Dead Virgins "Four" 1983 (Rat Woman) Good Us Punk NY
False Face 7" Xact #3 (Crabsong) 1989 France
Boredoms 7" (Pub. Bath # 3) #rd 230 "Fuanteidai/Michidai
Baloney Heads Im a drunk 7" on Bloodstains (O- NO)
Black Flag "Louie Louie" (Posh Boy) 7
Black Market Baby 7" Pot. Suicide/Youth Crimes (Limp) org.
Blight "Dream was dead" early touch and go w/ Tesco V
Breakdown 7" "the 87 Demo" Noisville/Blackout
Celebrate Rifles "Pretty Pictures" 1983 (Hot Records)
Challenger Crew (anti Schelski) "Start in Den Tod +4"
Chron-Gen 7" "Outlaw" (Secret) 1982
Cows Chow ep first press green& yellow sleeve (Treehouse
Creamers 1ST 7" "Broken Records" (red vinyl)
Cringer Zen Flesh Zen Bones 7" 1st press (Vinyl Comm)
Disappointments (Elvis Roy and The) 1987 (Ice Pick)
Discharge "Decontrol" (Clay 5) 1980
DOA and Friends "Expo Hurts Everyone" (Sud. Death Rec) 7
Double O (Dischord) orig 7"
Dwarves 5" (Sub Pop) Orange wax
Econochrist/Detonators split 7" (Insurrection)
Econochrist "Another victim" 1st press (Vermiform)
Econochrist 1st 7" It runs deep (Truant)
Ed Geins Car "Naked Man" (Vital Music) Pink Wax 1989
Edgewise 7" ep Silent Rage '90 (Smorgasborg)
Flipper "Get Away" (Subterranean) Green Vinyl
Freeze "Guilty Face" (Modern Method) 7"
Government Issue Boycott Stab LP original w/ insert
Hose 7" (Def Jam #1) Rick rubins old band
Invaders "Fast Girl" 7" 1979 (No Label Records)
Jumpers Sick Girls early US PUNK 7"
Little Gentlemen "Suicide Notes" 1983 Philly hardcore
Necessaries NY PUNK 1979 7"
Necros 7" Conquest for Death 7" (Touch and Go)
Neos "Hassibah" martian brain squeeze 14 song ep 82
Niblick Henbane 7" 1st NJ oi ep (Headach) 90 (Blue vinyl)
Nice and Loud Comp. 83 NY/conn. bands CIA etc. (Big City)
Nihilistic 7" (Visionary)
Offenders 7" I Hate Myself (Rabid Cat) 1984
Offs "Everyones a Bigot/O Degree" (415) 1978
Omega Tribe 7" "Angry Songs" 1982 (Crass)
One Takes "Extended play" (No Choice) 1980
Queers/Sinkhole split 7" (ringing ear)
Pavement "Exact Wording of Threat" (Drag City) 1990
Reptiles (the) Reptiles for tea EP " (Volumn records) 1983
Ruefrefx - Capital Leters/April fool " 2nd 7" (Kabuki)
Seizure 7" All Hail the Fucking System (Incass) 1985
Shockabilly 7" (19th nervous Breakdown)
Sick of it all 7" (Revelation #3) Black vinyl
Sludgeworth 7" (Roadkill)
Sobering Consequences 7" S/E (TRUANT)
Sick Pleasure Speed Rules US Punk 83'
Metal Urbain early Franch Punk Rough Trade #1
Chinas Comidas 7" Snaps Rare early punk
Clitboys "We dont play the game" (Feedback) 1983 Great
Hard-Ons "Girl with the sweater" (Waterfront)
Honor Role "Judegement day (eskimo)
Lightning Raiders Psy Music/Views 7" on Back to Front
Morlocks "Shes my fix" (Earache) 30/750 1989
Nekron 99 "Commercial Success ep 1981 NY on BTF
Offspring "Baghdad" Nemesis Records Original
Outcasts "Seven Deadly Sins" (New Rose) 1984
Plasmatics "Butcher Baby" (Stiff) German Press
Psyco 6 song ep son of 8 song ep (Action) 1985
Relapse" ep "realize/freinds +3 (progression)
Rejectors Thoughts of war ep (fartz records)
Scientist "You only live twice" (Karbon) 1985
Step Aside "Ill take darkness" (Vicious Circle) 1991
Stretch Marks "Who's in charge" 1983 (Headbutt) insert
Stronghold (Doghouse) 19917"
Super K "Recurring Nightmare/go go (Citadel) 1986
TV Personalities "I know .. syd barret. (Rough Trade 81
Toxic Reasons "God Bless America" EP 84 (T Reason)
Trash "Priorities" (Polydor) 1977 Punk 7"
Urban Assault ep (Fowl) 7"
V/A Worlds in Shreds #1 (Shredder) Red vinyl orig w/ insert
V/A Odd man out (DSI) Green w/ BMB, GI, Shudder to. etc
Vice Squad LP Shot Away (Anagram) 1984
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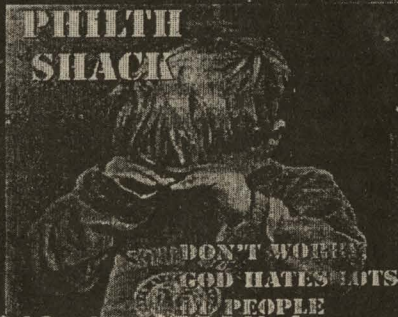
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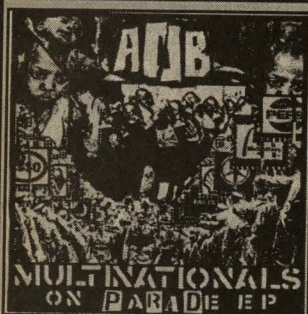


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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezare, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (AT) Adam Türk, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.



A.O.B. - "Multinationals On Parade" EP

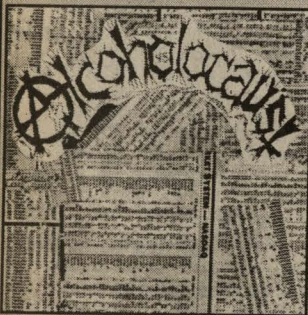
Crusty political punk from Germany that musically reminds me of Portland in the early '90s. Yes, it sounds like RESIST, DEFIANCE, etc. Lyrically it's the usual topics: rape, multinationals, religion, TV, and boneheads. Though A.O.B. say nothing new, at least they are saying something. (JF)

(Campary Records, Friedrichstr. 110, 40217 Dusseldorf, GERMANY)

AGENT TWENTY THREE - "Life Preserver" EP

Not to be confused with all the other "Agent" bands, these guys tread (somewhat) where bands like LAGWAGON and ALL have gone before. Fun, catchy pop punk and hardcore. Great breakdowns (especially on "Crack The Egg") that almost sound like a punk SWEET or something. Not exactly, but it's catchy with a slightly different feel than the others in this genre. Holy cow! The last song is a full-on ska punk tune with full horn section and everything. Great. I've got to get this... (LH)

(Broken Spoke Records, PO Box 401279, Redford, MA 48240)



ALCHOLOCAUST/DRATSAB - split EP

The ALCHOLOCAUST side sucks, because it is a shitty recording. Sounds nothing like their earlier stuff, which to me seemed much better. This just didn't do it for me this time. The DRATSAB side isn't much better, screaming with your basic riffs and beats. Nothing real exciting or original here. (LU)

(903 Wolff St., Denver, CO 80204)

ANTI-FLAG - "Die For The Government" CD

I've never heard these guys before, but this is a pretty cool retro release. Definitely influenced by '77 and early Cal stuff like SOCIAL DISTORTION. Biting and catchy with cool bass lines to boot. Good punk rock with little RAMONES influence for a change. Almost RANCID-like with good tunes and talent too. (RL)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

ALTER-AZIONE/CONTAGIO - split EP

This is an Italian hardcore 7" of two bands that I have never even heard of. ALTER-AZIONE is rad, they sound a bit like SHELTER with a few metal guitar solos thrown in. CONTAGIO is decent as well. Definitely an old school New York influence going on here. This gets the thumbs up musically, as well as for the fact that both bands sing in Italian too. I wonder what they are saying though..... (LU)

(Antonio Italiano, Via Rio Rosso 37, 98040 S. Pietro, Di Milazzo (ME), ITALY)



THE ANTI-HEROS - "Live On A Five" EP

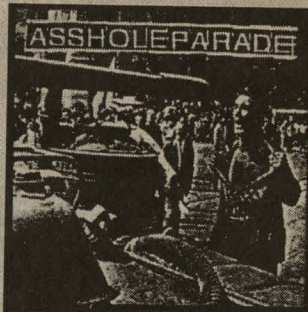
Man, the sound quality on this is damn good and the two songs are serious rockin' and a rollin' shit. I think ferocious would be a good word to describe this band, and when the singer screams "bring back capital punishment!" he really sounds like he means it. Not for the faint of heart. (RM)

(Headache Records, PO Box 204, Midland Park, NJ 07432)

ASSHOLE PARADE - "Bury You" EP

Florida is alive and well! It's really fucking encouraging to hear more good things coming out of there. Following in the footsteps of PALATKA and END OF THE CENTURY PARTY (two of last year's best bands) comes the breakneck sounds of ASSHOLE PARADE. The thrashing on this 7" is not quite as chaotic and over the top as PALATKA but it's still fast, furious, and fun. I swear I heard some Ray O' Today whiny growls lurching above the white noise mayhem. With a lot of these fast fucking bands, even though the lyrics are concise and to the point, I don't always understand exactly where they're coming from. One song I do understand and appreciate is an ode to raver grudge dudes and the impending end to their reign on this planet. Ten songs overall, two of which are covers of music mentors INFEST ("The Game") and CITIZENS ARREST ("Death Threat"). Good stuff. (MK)

(\$3.00 ppd: Kurt Burja, PO Box 14223, Gainesville, FL 32604)



MUSIC REVIEWS

THE AUTHORITY! - "Who Knows?" CD

Orange County oi, delivered with style, sincerity and a big ol' dose of reckless abandon. Good street rock tunes with a little piano and harmonica(!) thrown in, with a great mix of drinking and working and anti-political lyrics. (TB)

(GMM Records, PO Box 15234, Atlanta, GA 30333)



AUTOMATICS - "Kala! Kala! Kala!" EP

The title track seems to be in a foreign language, although the band's from Portland. Their songs are kind of forgettable goofy new wave, but not bad if you like that kind of thing, and they do spice it up with musical variety. (MC)

(\$4ppd: Mutant Pop, 5010 Shasta, Corvallis, OR 97330)



AUTOMATIKS - "I Wanna Be A Car" EP

This reminds me of punk-wave stuff circa 1980. It's OK, with "Do It (Like An Automatik)" being the least zany, and most rockin' of the 3 tunes. (MC)

(Primitive, 3828 St. Denis, Montreal PQ, H2W 2M2, CANADA)



THE AVENGERS - "Teenage Rebel/Friends"

I still think early punk bands are hugely superior to today's bands, and this single is more proof. These two awesome live songs were recorded in 1978, when THE AVENGERS were at the peak of their performance. This is not a boot, and the sleeve imitates the Dangerhouse look. Get this. (EC)

(Really Fast, Box 6170, S 10233 Stockholm, SWEDEN)

BALZAC - "Isolation From No. 13" EP

You know, the MISFITS had a simple formula. Great, but simple. That's why it's so easy for bands to copy, and why the copies even sound okay. But BALZAC has always given fiends like me all the spook and skeleton of the MISFITS while doing their own thing, without rehashing the same old stuff. This record (especially "Black Sunday") is MINDBLOWING, it is sung in Japanese, the production is mysterious and flawlessly clean, the vocals are eerie and beautiful. Plenty of anthems and "whoa whoa"s for oldtime's sake, too. (GS)

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

BEATNIK TERMITES - "Ode To Susie And Joey/Termite Hop"

The chipmunks vocals really put me off, that's also probably why I couldn't really get into the TOY DOLLS. But don't get me wrong, this is very, very good punk rock—almost pub rock. How can I describe this, very British. (EC)

(Recess Records, PO Box 1112, Torrance, CA 90505)

BEATNIK TERMITES - "Ultra Vivid Low Fidelity" EP

Punk is supposed to have an edge to it. This is just pop with a touch of surf. This sucks, and they gave a reviewer copy too. Frisbee, anyone? (JF)

(SuperSonic Refrige Records, Via Boccadasse 33-17, 16146 Genoa, ITALY)



THE BEAT-OFFS/BINGO - split EP

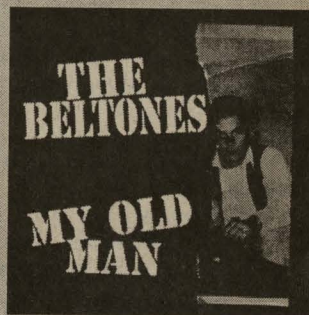
The BEAT-OFFS start this off with a high-flying kick to the head - Hiii-Yah! Fast and melodic, they play the living fuck out of those three chords, by cracky. And, god love em, they even have a song about Reagan. BINGO come back with a swift uppercut to the pelvis - Hwah! Butt-shaking rock and roll a la TEENGENERATE. This comes with a split zine, "Hate/Urlo". Mama mia! Great stuff. (JN)

(Pierluigi Bella, Vin Vidashi 11/b, 00152 Rome, ITALY)

THE BELTONES - "My Old Man/Fuck You Anyway"

Anthemic, STIFF LITTLE FINGERS-sounding band. Which is to say that anyone who likes 1977 UK punk will like this. "My Old Man" is mighty catchy and after one listen it was stuck in my head for the rest of the day after. I like it, though I'd like it to be faster. (CK)

(Just Add Water, PO Box 16102, Spartanburg, NC 29316)



BERZERK - "My First 7"" EP

This is a kooky slab. Raging fast music with female vocals. The problem is that it sounds like it was recorded on a boom-box from across the record store. "Feh..." (BB)

(Recess Records, PO Box 1112, Torrance, CA 90505)



BILLYCLUB - "(It's Better To Be) Pissed Off" CD

A band from Wisconsin "featuring members of UK SUBS, and THE EXPLOITED"? Well, that's what the little sticker on the front says. This full length release features some very good music and production, at times reminiscent of "Change Today" era TSOL with a mix of wacky and serious lyrics. Overall, it comes off sounding more alternative than punk. Includes secret bonus RUTS cover song. (TB)

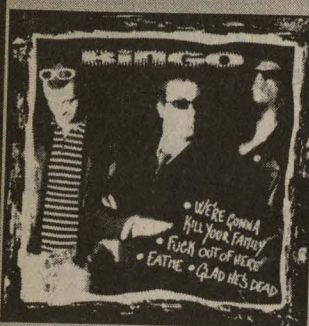
(Idol Records, PO Box 720043, Dallas, TX 75372)

BLITZ BABIEZ - "Thought Spawn" CD

Good pop punk/melodic hardcore from Australia with cool gal vocals in the TILT/GOOPS/SIN 34 vein. Maybe GITS-like too. Speedy in the FAT/EPITAPH vein musically. A tad generic but the strong vocals make this worthwhile. (RL)

(One Foot Records, PO Box 3834, Cherry Hill, NJ 08034-0592)

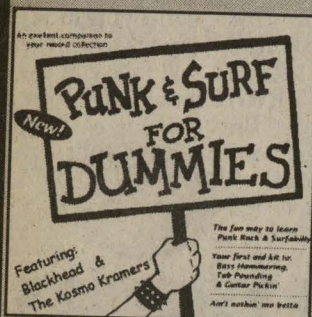
MUSIC REVIEWS



BINGO - "We're Gonna Kill Your Family" EP

DAMNED, these guys are good. Mean, energetic punk that's enjoyable. Good melodic flow to the record. Sounds like everyone would go to see them in San Francisco. Cute Italian accents too. (FR)

(Hate Records, Via Vidaschi 11, 00152, Roma, ITALY)



BLACKHEAD/KOSMO KRAMERS - split EP

BLACKHEAD play melodic pop-punk with harmonies. Nothing you haven't heard before, but "Mountain Dew" is a pretty good song. The KOSMO KRAMERS play well written intro-surf which lacks the production to give it a clean '60s sound, but if you can overlook that, the music is good. (MC)

(Flat Broke, PO Box 104, Goldenrod, FL 32733)

BLASTER THE ROCKETBOY - "Succulent Space Food For Teething Vampires" CD

Imagine a witless DICKIES attempting a surf cross-over via MAN OR ASTROMAN? and you've got the concept down. Cold. It's very cold in space. They play really fast, drop in asinine sound effects and have a great song about MRR wherein they envision Timothy's death. Now *that's* funny stuff kids. Anyway, they suck unbelievably hard, but I can say that because I'm a nerd who listens to a hundred records a week and I have good stuff to compare them to. You kids in outer Westphalia.... you just go! (RW)

(Boot To Head, PO Box 9005, Portland, OR 97207)

BLOOD SUCKING FREAKS - "Alone In the Aftermath" EP

Six track assault of Swedish-influenced hardcore that rises above the countless others who attempt what BLOOD SUCKING FREAKS do so well. The main thing that threw this over the top was that it was recorded on a 4-track, which is the way it should be. Hailing from England and with Stick (from DOOM and a million other thrash legends) on drums, I'm guessing you'll be hearing a lot about this release. (MW)

(SOA Records c/o Paolo Petralia, Via Oda Gubbio 67/69, 00146 Roma, ITALY)

BODYJAR - "Rimshot" CD

Once again Burning Heart Records finds a top-notch, high-speed, supermelodic, harmonizing hardcore (if a little metallic) band to grace our ears with. If you're a fan of this style, you are one of the best-served music buyers on the planet. BODYJAR hail from Australia, but despite having a song about people who try too hard to mimic people from the American scene, you'd have a hard time picking them out of a line up with BAD RELIGION or any of the rockin' Swedes who populate this genre. (AM)

(Burning Heart, Box 441, 701 48 Orebro, SWEDEN)

THE BOMBORAS - "Organ Grinder" 10"

It would be easy to dismiss an instrumental record at this late date in the instro revival/landslide, but THE BOMBORAS have been around, releasing good music, for a few years now, and have only gotten better. They have also branched out somewhat, doing more vocal numbers in their live shows and on vinyl. Eight tracks are included here, all of them good, with "Return Of The Death Ray" and "She Kills Me" being stand-outs. (CH)

(Screaming Apple Records, Dustemichstr. 14, 50939 Koln, GERMANY)

BRATFACE - "Hate Is You" EP

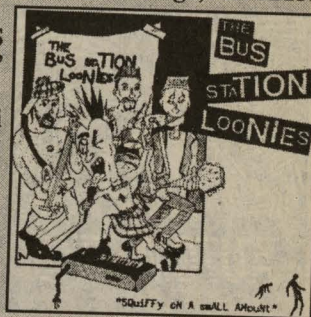
Similar in feel to later BLACK FLAG. The guy even sings a bit like Rollins. Pretty OK and not something you hear every day. Kinda southern in attitude and feel. The song "Sodomy", however, is a bit hard to sit through. I'm sure that's what they intended. (FR)

(Reprobate Records, 11 Valentine St., Cambridge, MA 02139)

THE BUS STATION LOONIES - "Squiffy On A Small Amount" EP

Cool Brit drunk punk/oi that can do no wrong with a cover of "Hops and Barley"... I gotta grab me a pint. (HM)

(Campary Records, Friedrichstr. 110, 40217 Dusseldorf, GERMANY)



BUSHFIRE - "Childhood Games" EP

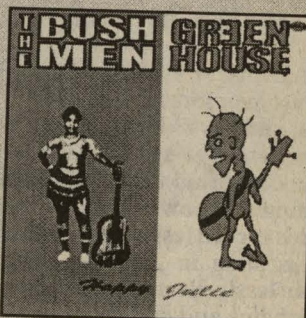
Straight ahead modern hardcore from Germany. An overshadowing darkness keeps this from sounding too catchy/poppy but the attack of straightforward song writing and loud production save it from coming off as depressing. These original consistent songs rarely let up. I keep thinking this is what SCREAM might have sounded like if they hadn't turned into a rock band and "Still Screaming" had come out in 1997. And to top it off, they do a beautiful version of 7 SECONDS' "Regress No Way". Best record of the year, so far! (MK)

(Short Egg Records, Mainzerstr 37, 66111 Saarbrücken, GERMANY)

THE BUSHMEN/GREEN HOUSE - split EP

France's BUSHMEN play two sings of pleasant but typical Euro-Epigraph core. Worthwhile if you're a fan of bands like PENNYWISE or more geographically topic, NRA. GREEN HOUSE from Finland also fall into this same rut. It's a pleasant EP, but suffers from a lack of bite or oomph for my taste. (LD)

(Lollipop, 35 Ch de la Nerthe, 13016 Marseille, FRANCE)



COALESCE - "On Their Behalf" CD

This kicks my ass. This CD includes their 7", as well as a couple of live songs from a show at CBGB's. Raw and powerful, this has a pretty distinct style, though I'm at a loss to compare them to anybody. Highly recommended for those who enjoy moshy, mid-tempo insanity. (LU)

(Second Nature Recordings, PO Box 115434, Kansas City, MO 64138)

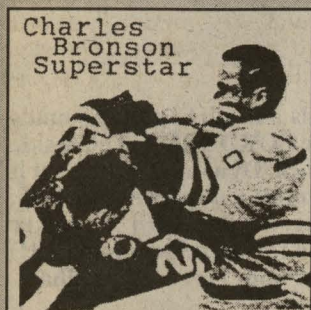
MUSIC REVIEWS



CAPITALIST CASUALTIES/ STACK - split EP

This is a good release. CAPITALIST CASUALTIES are a great band, and this is just another 7" to add to your collection. What really got me was STACK. These guys rule! Really fast. No, I mean really, really, really fast songs with some cool breaks in the middle. This gets the star of the month from me. Wow. (LU)

(Six Weeks, 2262 Knolls Hill Circle, Santa Rosa, CA 95405)



CHARLES BRONSON SUPERSTAR SPUTNIKS - split EP

SPUTNIKS are a whirlwind of goofy punk rock uprooting everything in their path. Their singer has a classic '80s style voice that will make the young punks swoon. They go a little too hog-wild with "Inhibitions", adding everything from excessive backing choruses to a group clapping session and a spoken part. Very

"We Are The World". Still, they are a great fucking band. CHARLES BRONSON SUPERSTAR likewise kick-ass. Fast, crazy punk rock, the singer would make one hell of an auctioneer. A refreshingly punky masterpiece that makes one think there might be a cool scene in Missoula. Comes with a split zine, "Shat Upon"/"Inner Muscle". (JN)

(\$3 ppd: Rusty, PO Box 9081, Missoula, MT 59802)

CHASM - "Gye Nyame" CD

With a thank you list that sends the band's "deepest appreciation to God our father, Jesus Christ our savior, and the Holy Spirit our guide and comforter", I think most of you will avoid this one. If you're still interested, then prepare for some fast, thrashy, mohican punk. Includes a pro-life song that would make Operation Rescue proud. (RC)

(Boot To Head, PO Box 9005, Portland, OR 97207)

CHICKWEED - "Perfect Day/Wannabe"

Out of Scotland (I think), this band's record label compares them to THE RAMONES and SHAMPOO. Maybe musically it's a bit like later period RAMONES... But the only connection to SHAMPOO I can think of is the young girl vocalist. The slick production sometimes hinders this band making them sound more rock than punk. But the strong moments rock enough that they bring to mind bands like DAN or JOYCE MCKINNEY... Enjoyable, though it's hard to imagine more than two songs at a time. (LH)

(Human Condition Records, 120a West Granton Rd., Edinburgh, EH5 1PF, SCOTLAND)

COACH - "United We Stand" EP

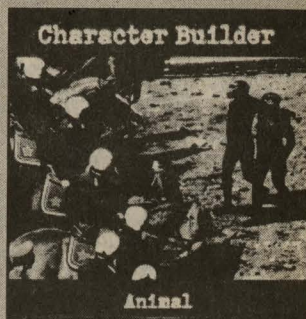
Muddy, buzzbomb hardcore with doom-laden bass action and screech-owl bowel retention vocals. Six songs of extreme neighbour-fighting big-business baiting intensity from down under. The lyric sheet is pretty hard to understand, but from what I can make out the band doesn't take themselves too seriously, which is always a good thing. (AM)

(Walkabout, PO Box 203, Mentone, Vic 3194, AUSTRALIA)

CHARACTER BUILDER - "Animal/Lizard Lounge"

The central merits of this 45 comes in the way of moral instruction. The A-side offers a personal recommendation for vegetarianism, while the flip is an emo-punkish tune whose sentiments are rendered foggy by confusing lyrics. Basic mid-tempo punk informed more by sincerity than good songwriting, but it's nice to see independent minds doing independent things with their instruments. (SS)

(1097A Revere St., San Francisco, CA 94124)



CIRCLE STORM - "Character Assassin" CD

Seeing that two members of this band were in CHAIN OF STRENGTH (Curt Canales and Ryan Hoffman) comparisons are inevitable. You could say that this is a progression of the C.O.S. sound, but at the same time CIRCLE STORM stand on their own. The music is a little less aggressive than CHAIN OF STRENGTH, but the power remains, and the songs have more strength and structure. The lyrics deal with personal relationships in the you/me vein and the vocals have more of a singing style in parts. This is something I listen to at least 5 times a day, consecutively. The title track and "Devoted To Nothing" are the standouts on an overall excellent release. This also features their "Spirit" single. (MA)

(Ambassador Records)

COITUS - "Real Cold Fear" EP

Metallic hardcore in the mid-GISM style, with gravel voiced vocals and a stinging, trebly guitar attack—the kind of record Push-head might have called a throbbing, pulsing explosion of growling energy. Three tunes (two fast, one slow), highlighted by a decent cover of FEAR's "I Love Livin' In The City." Below average. (SS)

(Inflammable Material, 9 Linby Close, Sherwood, Nottingham, NG5 3DF, UK)



THE COWSLINGERS - "A Fistful Of Pesetas" CD

A good combination of rock and roll, surf and rockabilly. Two covers of Hank Williams, two of Link Wray, Duane Eddy and others which are OK, but I like the originals better. Fortunately, there are 11 of them. Makes me want to dress up, grab my guy and dance the night away or else just grab my guy and drink a heck of a lot of whiskey. Either way, I'd be happy. (CK)

(Rock & Roll Inc, PO Box 57116, 28224 Pozuelo, SPAIN)

CRUMBS - LP

More good stuff from these Florida boys. Although these guys kinda get lumped in with RAMONES wanna-bes like the QUEERS and SCREECHING WEASEL, they really remind me of the early "I'm Stranded" era SAINTS. That's way cooler to me. Maybe it's the vocals. Very solid full-length here. Catchy stuff with some muscle done right indeed. (RL)

(Lookout)

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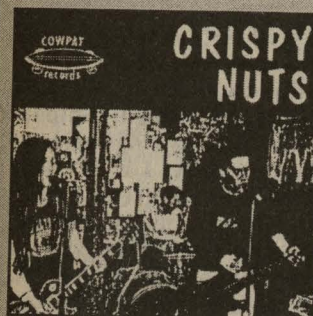


THE COYOTE MEN - "Primitive Urge!" EP

Absolutely rockin', and completely raw, '60s-style punk rock. Heavy KINKS influence on the title track - mostly the melodic, pounding guitar. The B-Side has another rocker, with a noticeable (ick) ELVIS edge as well as a slower instrumental. Very nice indeed. (KK)

(Vendetta, PO Box 115, Water-

looville, Hampshire, P07 5YA, ENGLAND)



CRISPY NUTS - "Life" EP

Excellent release from this Japanese trio. If you haven't heard the CRISPY NUTS, they play raw unpolished upbeat punk. I'd call it pop punk, but it's not really. Just good raw stuff. (JF)

(Cowpat Records, Kings Wood Lodge, Swan Bottom, Gt Misenden, HP16 9NU, UK)

CROSS ON YOUR PAST - "No More Hope" 10"

Do the likes of B.G.K., POISON IDEA and EXTREME NOISE TERROR get your blood pumping? If so, then this one's for you. Buzzsaw guitars, those o' so lovely sore throat vocals, intelligent lyrics and enough variety in the songwriting to keep it interesting (they even toss in a reggae break that works really well). Can one really ask for more when it comes to this type of stuff? I think not. This smokes from start to finish. (RM)

(Panx, BP 5058, 31033 Toulouse Cedex 5, FRANCE)



DAG NASTY - "Things That Make No Sense" EP

This 4 song EP was recorded at City Gardens in Trenton, NJ. Those darn bootleggers didn't mention what day the show was recorded. The sound quality is a good board tape except the cymbals are bleeding all over the place. Songs are: the title cut, "Field Day", "Safe", "Under The Influence". Worth checking out only if you really

are a big DAG NASTY fan. (MM)
(bootleg, no address)

DAMAGE DONE - "No Time To Waste" EP

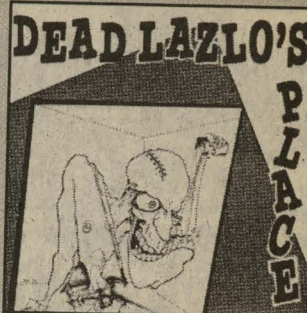
These guys remind me a lot of 7 SECONDS (when they used to be good), musically and lyrically. The production is a bit flat, which hinders the impact of the music. The conviction still carries over well, and hopefully their next releases will have better sound, 'cuz there's definitely a good band here. (MA)

(Young Til We Die Records c/o Ingo Nau, Urbanstrasse 10, 71404 Korb, GERMANY)

DEAD LAZLO'S PLACE - "Waiting For Armo" EP

This sounds like something that'd be on Fearless Records. Whoah! Hey look, they're on Fearless! Now why doesn't that surprise me? Because Fearless is full of this kinda junk. These guys sound almost exactly like JUGHEADS REVENGE, but not quite as good. Too many rocker solo's and distorted vocal tracks. Blech! What is this, the OFFSPRING??? (AT)

(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)



DECAF - "Mistletoe/Waistband"

Scratchy but well sung vocals and dirty guitar sounds quickly bring to mind a less melodic CORDUROY. The A-side is a simple exercise in post-punk rock. Dynamics mostly set it apart from the B-side which is overall a more driving song. The band powers through the second side with a quicker tempo. Punk. Sorta. A grunge band for the millennium. (LH)
(Resin Brain Records, 10 Great Plain Terrace, Needham, MA 02192)

DEMOLITION DOLL RODS - "Power Cruise/You Gotta Do That Do"

Willfully primitive, trashy and raw, the DOLL RODS will always be one of my favorite bands. Recorded on a one-track in an Olympia basement - guaranteed to sound like hell on even the most expensive of stereo systems. On this 45 they manage to demolish the blues and possibly your speakers in the process. (JH)

(Wantage, 112 SE 18th Ave., Olympia, WA 95801)

THE DERITA SISTERS AND JUNIOR - "United States Of The World" 10" EP

This stuff is weird. But I kinda like it. Short but catchy tunes about food chains and practical jokes. Sounds kinda early eighties-ish punk to me. Wouldn't know who to compare them to. But I can tell you that they rock. And the record is a big picture disc. Full color and everything! I could tell you more but I won't, cuz I suck. (AT)

(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

DICKHEADS - "Born To Hate" LP

I think these guys are trying to be oi! Looks like some of them just came out of Clockwork Orange. And the others out of "The Wanderers". Skins and teds? Didn't think it was possible. Musicwise, they have an ANGELIC UPSTARTS kinda feel. But that quickly wears off after about, oh... five or six seconds. Then you're left with whatever this is. (AT)

(One By One Records, Bellevue 56450, Theix, FRANCE)

DIVISADERO'S - "From The Ashes Of The Losers.." EP

Pretty mediocre old style Italian punk. Maybe like a mix of old hardcore and garage. Buzzsaw guitars buzz along, and the singer screams in mock rage. Not bad, but not my bag. (BG)

(Slok, Fermo Posta, 37036 S Martino BA, Verona, ITALY)

MUSIC REVIEWS

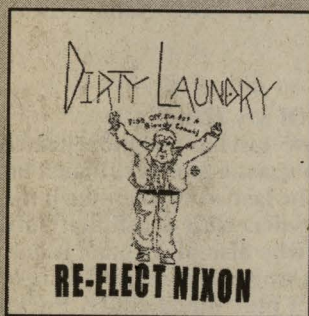


DICKY B. HARDY - "Beauty And Stupidity" EP

Tough and gruff drunk punk from Slovenia. Not kidding. Not bad. Wants to be Europe's ANTISEEN, and it hurts to want, but I can't say they don't get a few points for effort. I certainly could've done without the harmonica. I didn't get a copy so I'll be living without this record too, which I don't think

will kill me. (RY)

(FV Music, Kersnikova 4, 1000 Ljubljana, SLOVENIA)



DIRTY LAUNDRY - "Re-Elect Nixon" EP

I don't personally like pop punk, so I'm never sure what to say about pop punk records: Speedy, melodic, songs about isolation, and Moon Valley HS. Too many guitar riffs. Ray would probably go gaga for this. (LD) (Bad Stain Records, PO Box 35254, Phoenix, AZ 85609)

DISCIPLES DE DIONISOS - "Adictos Al Porno Guarro" CD

Spanish drunk punk with excessive adrenalin. not bad enough to bash but I didn't get much enjoyment from it. It gave me the feeling of uncomfortable urgency one might have when it's still a long walk home and you really gotta pee. Squeaky vocals, lyrics in Spanish, hyperactive children with guitars. My advice... "Slow down before your little heads explode". (RY)

(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

DISCO CRISIS/CANCEROUS REAGANS - split EP

Aw yeah, what the world needs now is to re-elect Reagan and get American punk back on its feet. Preparing for his comeback, C.R. are polishing up their no-frills uptempo political hardcore and display three cool songs here. Another topic that got punks of old hot under the collar was disco music, and luckily, DISCO CRISIS don't go there. Instead they drop four songs of blistering system-fucking thrash with cool male and female vocals. An excellent start to C.I.'s new split record series. (AM)

(C.I. Records, 739 Manor St, Lancaster, PA 17603)

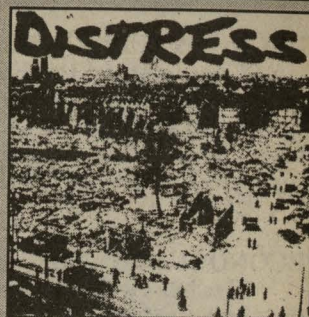
DISTRESS - "Put U Raj" EP

First off, I couldn't understand a single Serbian word they were singing, but no matter because this fucker rocked my world! This is a release from an early eighties Yugoslavian band that must have kicked major European ass when they were around. Very fast and mean in a sort of early hardcore or BAD BRAINS vein. Excellent release. (CW)

(Intermusic, Gocs Delceva 11/1, 11080 Zemun, Beograd, YUGOSLAVIA)

DISTRESS - "Power" EP

Different band than the one above. Um... sounds like DISCHARGE, the lyrics are like DISCHARGE, the logo... The production is awful. Not much else to say. (MA) (no address, GERMANY)



THE DONNAS - LP

Years from now they'll be holding up convenience stores like Dana Plato - mark my words. The DONNAS are the kind of band that I get into arguments with people over. Some think of them as an elaborate hoax - maybe it's because they're so young, maybe it's because they're such a clean-cut bunch of girls, maybe it's the matching DONNAS t-shirts they wear onstage - who cares. They're still the greatest RAMONES rip-off ever, and they can even make a song about smoking heroin or inhalant abuse ("Huff All Night") sound perfectly wholesome. In fact, "Let's Go Mano", "Get Rid of That Girl" and "Teenage Runaway" are the kind of stuff that both weathered scenesters and juvenile delinquents can enjoy equally. Get hip to the DONNAS before they get out of high school. (JH) (Super-Teem, PO Box 63, South City, CA 94083)

DRONES - "Further Temptations" 2xLP

One of my favorite English bands gets the reissue treatment. This contains their (only) LP and all three of their singles. Some classic UK punk from '77/'78 - their singles are especially of note, songs like "Just Want to Be Myself" or "Bone Idol" could still stir a room up. There's very little by way of documentation included, but it's almost irrelevant, and the material stands up so well on it's own. Top quality stuff - hopefully they'll get some of their due now. (TM) (Get Back, Viale E. Duse 16/A, 50137 Firenze, ITALY)

DWARVES - "Toolin' For Lucifer's Crank" CD

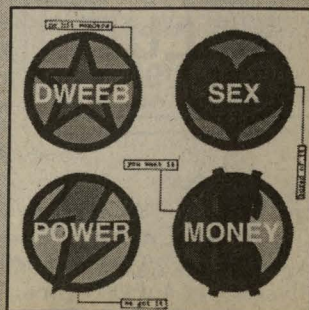
The old stuff released on CD. The first time around BLAG got some strung out rich chick to put up the money for this semi-important document by the DWARVES. I suppose that if you want a DWARVES record, this is the one to have. All the brilliance and filth of the past with a few hidden pleasures, 4 in all. Just basic three chord and fast punk tunage here. Best if severely drunk or having sex with a junkie stripper. (SM)

(Recess Records, PO Box 112, Torrance, CA 90505)

DWEEB - "No Hit Wonder" EP

I don't want to know what the fuck it is these people are sniffin'. This single sounds like some mid-eighties pop crap but faster. Soul-less music. The sound this record made on the turntable isn't nearly as good as the "fwip" sound it made when I threw it out the window of my car into the bay. (BB)

(Damaged Goods, PO Box 671 London, E17 6NF, ENGLAND)



MUSIC REVIEWS

DRUNK IN PUBLIC - "Tapped Out!" CD

Good stuff in the Epitaph/Fat vein. Not the least bit original but still a good release for the masses of BAD RELIGION and FACE TO FACE fans. You know the sound, you make the call. A keeper for me. (RL)

(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

ECONOCHRIST - "Discography" 2xCD

I've been waiting for this a couple years now. Finally, all the vinyl these guys put out or were on is here on two discs, a sum total of 41 songs. The only thing missing are the two tracks off the "Bomb Pop" flexi-comp ("Try And Try" and "It Runs Deep" live). ECONOCHRIST were an incredible band, both on record and live. The music was amazing with top notch drumming, bass, and Jon's guitar playing is up there with Russell Love (N.O.T.A.). The lyrics are some of the best ever written. I can remember reading the lyric sheet from an EP of theirs on the way home one day and just being blown away. Years later, they still have the same effect. Whether you have all their stuff, bits and pieces, or none at all, this collection is highly essential. The package is nice, with lyrics and great photos to match. (MA)

(Ebullition, PO Box 680, Goleta, CA 93116)

88 FINGERS LOUIE - "The Teacher Gets It" EP

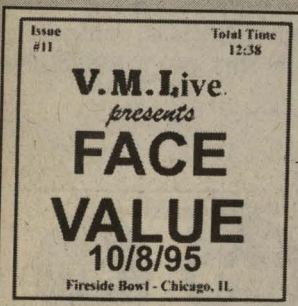
New release from these guys including a cover originally done by the BHOPAL STIFFS (a Chicago thing I assume). What kin I say, 4 tunes of upbeat poppy, ..eh, earnest, ...eh, culpable... (excuse that word, I'm stretchin' here) punk rock. Will find a mass audience, I am sure. Okay, but nothing I can't live without. (HD)

(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

EXTINCT GOVERNMENT - "Wankers" EP

Sweeping Japanese hardcore as you've probably come to expect. Four songs, nothing mellow or subtle about anything going on here - buffeting you about the head, as they lyrically annihilate wankers, Christians and about all of mankind. Not a real upper, but probably a bit more accurate for it. Another keeper from Overthrow. (TM)

(Overthrow Records, Maruta Palace #402, 21-5 Shimoshinshuku, Ichikawa Chiba, 272-01, JAPAN)



FACE VALUE - "V.M.Live" EP

I never really listened to this band before, but this seems like a pretty accurate rendition of a fairly energetic hardcore show. The sound quality is pretty good for a live record, it's not pristine but that's the point. Anyway, if you are a fan of the band or Orange County hardcore in general, check it out. (AM)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

FIREBALLS - "So Bad It's Good" CD

Uhhhh, I'm not sure what to make of this CD: psychometalbilly (??). They're from Australia and, well, quite honestly, they're not very good. Yeesh. (LD)

(Count Orlock Music, PO Box 2738, 3000S Rotterdam, HOLLAND)

FACING DOWN - "Foolish Non-believers" CD

I think German, Swedish, and Dutch bands are all on Fat Wreck Chords' nuts or something. I mean, I like Fat alot. And I think Fat could probably have a heyday if they went out there. Cuz they all sound like LAGWAGON. Not that that's bad, but I think originality is a big plus in the music scene. And these guys, like all the others, could use some. (AT)

(Facing Down, De Valuwe 37, 5431 AW Cuyk, HOLLAND)

FEEDBACKS - "Pop Invaders" EP

A good power pop band in the BASEMENT BRATS and BEATNIK TERMITES vein. Four decent tunes a little to left of the pop punk line. Nothing classic but good none the less. (RL)

(Screaming Apple, Dustemischstr 14, 50939 Koln, GERMANY)

59 TIMES THE PAIN - "20% Of My Hand" CD

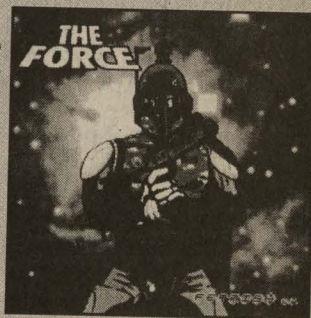
This is one knockout release that has had me repeatedly jumping off the furniture like a spastic monkey. I must have played this CD thirty times in the last week, and like it more every time. Hardcore from Sweden with a definite Gorilla Biscuits feel. Yep, the vocalist, who also plays bass, is one of those rare breeds who can both sing and scream. The rest of the band is also tight, and don't play metal either. Fucking incredible! (JF)

(Burning Heart Records, Box 441, 70148 Orebro, SWEDEN)

THE FORCE - "Fetish" EP

These guys really got into the whole Star Wars motif. The record has a light and a dark side and if you play it on 33rpm, it sounds like Jabba the Hut is fronting the band. More blazing than most standard MDC-style hardcore. The kids in Grass Valley probably go ape when they play live. (JN)

(Wedge, PO Box 1146, Grass Valley, CA 95945)



FREE YOURSELF - "Antar Na Una" CD

With a very crunchy, melodic sound reminiscent of DOWN BY LAW or BAD RELIGION, this band kicks out a familiar jam, but kicks it nonetheless. They know how to maximize economy and bust out with an angry chorus at just the right time. Some lyrics are in Greek, and some in English. Good stuff. (BG)

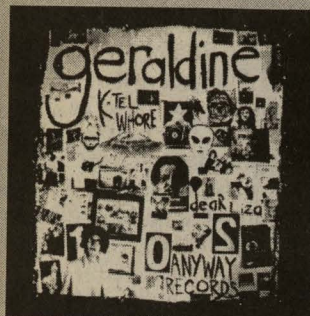
(Blurr Records c/o Erich Kastner, Str 26, 40699 Enkrath, GERMANY)

THE GAIN - "Sing Ready Steady Smash" LP

I got an advance tape of this a few months back and totally flipped over this. So I've waited for this release to rant and rave, so here we go three months later. The best pop punk, mod punk, punk rock full length in ages! These guys have done some cool singles but this really kills. Some improved recordings are included here. Great powerful production with best elements of GREEN DAY and THE JAM and THE BUZZCOCKS. Whew, just check it out for sure. (RL)

(Mighty Records, PO Box 1833, Los Angeles, CA 90078)

MUSIC REVIEWS



GERALDINE - "K-Tel Whore/Dear Liza"

No, this isn't Flip Wilson doing drag... Two songs of blazing punk rock that gets up in your face and rocks like a cranked out motherfucker!! Brings to mind a lot of the early '80 LA bands. The drums are pretty good with crashing here and there, rolls building up, guitars racing about, and the vocals

have a scratchy, stopped-up sound. Great stuff, how about some more!?! (MA)

(AnyWay Records, PO Box 82444, Columbus, OH 43202)

GNU - "Skalp" EP

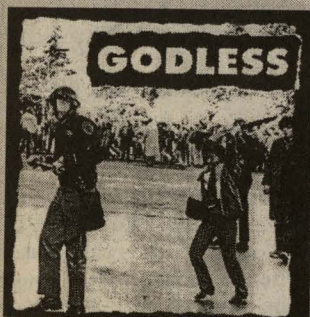
Different than the usual shit. This unique sounding music has a '70s and early '80s new wave experimental feel that, thanks to a cohesive drive and memorably simple, solid song structure, is saved from regressing into boring pretentiousness. Unlike a lot of records of this sort, the guitar experimentalism works in part because the emphasis is on playing only what's necessary and not on endlessly noodling all over the place. The result comes off sounding like a far more down to earth vision of what a GIRLS AGAINST BOYS is trying to achieve. The percussions and the rhythms remind me of THE EX with some JOY DIVISION bass lines and darkness thrown in. The production is raw and up front keeping it from sliding into removed, ambient background noise. good. (MK)

(Scrape Sound, Kzaverce 30, 150 00 Praha 5, CZECH REPUBLIC)

GOB - "Adonis" EP

First off, this is a one-sided, one song, limited to 200 release for a mere \$4 ppd. Perhaps it's a fan club thing. That aside, musically this is pretty interesting. Really fuzzed out guitar sound and low bass sludge which luckily doesn't just plod along. Not nearly the generic power violence I had assumed they sounded like. They request not to be confused with the "sassy pop punk" GOB from Canada. (TH)

(Satan's Pimp, PO Box 13141, Reno, NV 89707)



GODLESS - "I'm Not Yours" EP

Fast and loud and noisy guitars, like 7 SECONDS. But this recording is so bad, I'm checking the needle on the turntable, is there a furball on there? No, it's really like that... Well, okay, it's punk rock, who needs it to be clean? The lyrics are forceful and the girls singing kicks total ass, which is why the crusty

recording is frustrating. More reason to go to a live show. Three thumbs up. (GS)

(Campary Records, Friedrichstr 110, 40217 Düsseldorf GER-MANY)

GOODFELLAS - CD

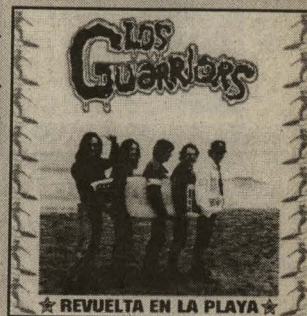
GOODFELLAS contribute 13 tracks of pop punk. It was a decent release, but I could not quite distinguish it from the plethora of other pop punk bands floating around out there. Oh well. (CW)

(Filter Records, PO Box 4948, Berkeley, CA 94704-0948)

LOS GUARRIORS - "Revuelta En La Playa" EP

Energetic double guitar punk rock and roll band. Two OK originals, a so-so instrumental and a good cover of the DICTATORS' "Stay With Me" (the highlight of the EP). (DD)

(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)



THE HAMICKS - "X-Ray Eyes/ Dot To Dot"

Rumor has it there's not a heck of a lot to do in Austin so that's why there are so many cool bands coming out. Here's another. A weird blend of THEE HEADCOATS, new wave and that stuff they call horror-core. Keyboards and reverb on everything especially the vocals. I want more. Reverb, that is. (CK)

(Big Jerk Records, 1411 Norwalk Ln. #201, Austin, TX 78703)

HATE BOMBS - "What A Woman Wants" EP

Florida (by way of Germany) pop music with a cool garagey-twangey feel that makes me all nostalgic for Aussie releases on the sadly now forgotten Citadel label circa '88' or so. If bands like the STOMACHMOUTHS, the old PANDORAS or even bands like the TRILOBITES or the BAR-RACUDAS mean somethin' to

you, well bud, this shit is right up yer' alley. A band here that takes the basic '60s thang but still revs it up with a dose of modern like popness and smarts. You got a true hook-laden classic in "Everytime" and killer fuzztone on "Cry Into the Night", as well as two other songs that do the retro thing in a class way. Need I say more.... (HD)

(Screaming Apple, Dustemischstr 14, 50939 Köln, GERMA-NY)

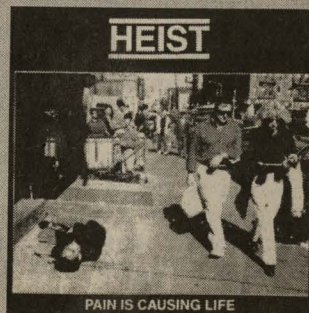


HEIST - "Pain Is Causing Life" EP

Their "Bloodstained" EP was treacherous, but this new stuff is even more lethal. The speed is still there, but the sound is more developed, with variations in tempo, and better sound quality. Even the power this band generates is intensified. Seventeen songs of bone crunching hardcore that'll fuck up your world!! Without a doubt one

of the best bands outta Australia at the moment. (MA)

(Havoc, PO Box 8585, Minneapolis, MN 55408)



MUSIC REVIEWS

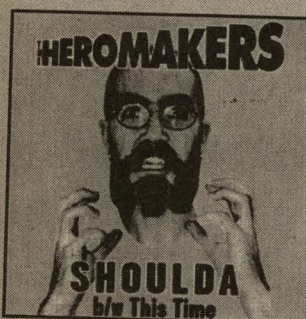


HELL, RICHARD - "Another World" EP

Limited edition of 2,000 repro reissue (the Stiff original was a limited edition of 5,000, which means that demand is down!). While these are fine versions of "Blank Generation" and "You Gotta Lose," "Another World" is still way too long (betraying his roots in TELEVISION, a horribly overrated

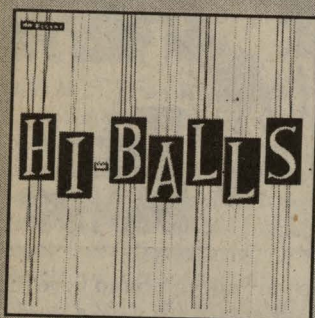
band in my estimation). Those who need it, know it, regardless of anything I have to say. (DD)

(Overground, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)



HEROMAKERS - "Shoulda/This Time"

This doesn't have quite the appeal of their great single from last year. The drums sound like tin cans, but the vocalist has a distinctive style which gives it a certain charm. The B side is weak, but give the single a chance if you loved their other one. (MC) (\$4 ppd: Jason Duncan, PO Box 16102, Spartansburg, SC 29316)



THE HI-BALLS - "Hi-Balls Feel Good Rock and Roll" EP

Real cool '60s type rock and roll. Reminds me of THE MUMMIES if the Mummies weren't so underproduced and pissed off. This is great. (CK) (Regent Recordings, 532 Pacific St #12, Brooklyn, NY 11217)

THE HI-FIVES - "And A Whole Lotta You!" LP

Hmmm... I have mixed feelings about this one. The guys in this band are real nice (especially Jess, who's not in the band anymore), they have legions of devoted fans, sell tons of records, and tour around the country. All good, right? But their brand of "Beatpunk" (as they call it) is a lot too poppy and polished to be beat or punk, and borders on ska too much for my tastes. It's fast, to be sure, and melodic, but too slick to be really pleasurable listening. (CH)

(Lookout Records, PO Box 11374, Berkeley, CA 94712)

HIPPRIESTS - "Hate Mail" EP

Mid to slower tempo, raw, driving punk rock that is reminiscent of early melodic hardcore. Vocals are throaty and come across as almost disinterested. Kind of cool. Actually reminds me of the first SOCIAL UNREST EP. From Berlin - wow. (KK)

(Incognito Records, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

I.R.A. - "Cronicas De Una Decada Podrida" CD

First full length (that I could find out about anyway) from this long standing Colombian group. They've always struck me as being somewhat "run of the mill", and this release, while being competent midpaced punk, isn't all that engaging. It's a weird thing, as they're the kind of band I'd like to support due to their personal/political situation, but taken on it's own merits... it's just not particularly noteworthy. (TM)

(Tekagaste Records, c/o Lorito Records, A.A. 055104, Medellin, COLOMBIA)

IMPACT - "Adios Compañeros..." LP

Extremely well played U.S. style hardcore that sounds as if it could have come from the second wave of HC in the States - when the style became unnecessarily complicated with things like changing speeds. A very good record, if not terribly original. From Germany. (KK)

(Revolution Inside c/o Le Sabot, Breitestr. 76, 53111 Bonn, GERMANY)

IN CROWD - "Helmet" EP

Pop punk/college rock type stuff that didn't really grab me. Almost like a less catchy LEMONHEADS, although the unlisted cover of "Leaving On A Jet Plane" is decent. (RL) (GVN Records, 133 Vanderbilt St., Brooklyn, NY 11218)

LES INCAPABLES - "Mon Pere Est Millionnaire/Orange A La Plage"

Goofball French-Canadian retro all sung and written in French. Two tunes of farfisa/twang powered neo-surf type things here, with the flip being an instrumental devoid of the somewhat Neanderthal French decanting of the A side. (HD) (Primitive Records, 3828 St. Denis, Montreal, PQ, H2W 2M2, CANADA)

INDIGESTI - "Lubeck Live 02.09.87" CD

One of Italy's best ever return with another posthumous release (the last being their demos) - this being a live set from the tail end of their last tour. While they've never seemed to get the recognition of their countrymen NEGAZIONE or CCM, there's certainly little quality difference between the three - furious, fast and definitely Italian hardcore. The sound quality is a bit raw, but hey - that's probably the only historically accurate way to have it! (TM)

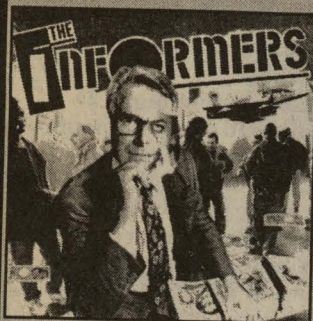
(Vacation House, Via. S. Michele 56, Vigliano B. (BI), ITALY)

INFERNO - "Death And Madness" CD

"Death And Madness" is a collection of the earlier INFERNO releases along with 7 live songs. While the CD opens with 2 EPs that were recorded in 1985, the real gems lie later on. It's their 2nd demo (recorded in their practice space) and the live set that captures the energy and impact of INFERNO that most of their later releases missed. Not being too big of a fan in the past, this release sure changed my opinion of these German veterans. (MW)

(Grand Theft Audio, 501 West Glenoaks Blvd #313, Glendale, CA 91202)

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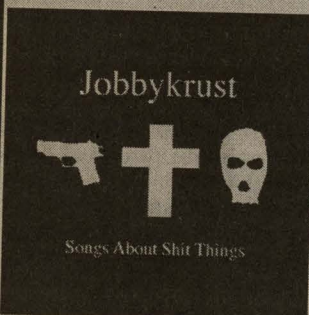
INFORMERS - "Say It With Anger" EP

All the way from France, the INFORMERS play political punk heavy on the melody, with wordy lyrics (sung in English) almost like BAD RELIGION, although they're not yet another clone band. The last song deals with the illegal organ trade, surely a first for any band? All in all, a pretty solid release, right down

to the pretty cover and large lyric sheet (in English and French). (AM)
(Negative Records, 80 Avenue De St Ouen, 75018 Paris, FRANCE)

INVADERS/SPECIAL GUEST - split CD

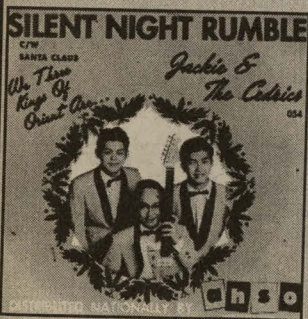
INVADERS represent the "special" education school of punk rock. Punk is immature, but this band hasn't any qualities like charm or snottiness that make this the music of youthful rebellion that we relate to. The band just reestablishes the fact that anyone can play punk rock. SPECIAL GUEST is basic hardcore with female vocals and deep thoughts. (RY)
(Boot To Head Records, PO Box 9005, Portland, OR 97207)



JOBBYKRUST/BLURRED VISION - split EP

This release is half good, half bad. JOBBYKRUST rocks it pretty tight. I have never heard any Irish hardcore before, and I am pretty stoked to hear this. They are pretty unique in the fact that they have a female vocalist and a male vocalist. It sounds pretty good. Also some cool sound effects on the last song to make it

a little more interesting. BLURRED VISION didn't do much for me... the recording isn't the greatest, and instrumentally aren't very tight. A bit too slow for my tastes. (LU)
(PO Box 148, Belfast, N. IRELAND)



JACKIE & THE CEDRICS - "Silent Night Rumble/Santa Claus"

With typical speed and efficiency, MRR is reviewing this release by these stalwart warhorses of the Tokyo surf scene well in advance of the next holiday season. The A-side ("Silent Night" with a "Rumble" arrangement, genius) is quite a hoot and plenty fine to boot. And no annoying Xmas lyrics, making this (along

with similar full length HUEY PIANO SMITH & THE CLOWNS, THE CHIPMUNKS and the VENTURES and JAMES BROWN [just his first one, though]) one of the few Xmas records worth spinning (almost forgot the TRASH-MEN, whose "Dancin' With Santa" provided the "inspiration" for the cover art). Worth having even though I hate Xmas. (DD)
(Norton)

J CHURCH - "You Think You're Cool" CD

A Japanese only release here. A greatest hits/singles collection of 16 tracks. Nothing new on this if you keep up with domestic releases. This does play well considering the strength of the singles. A great release if you're from Japan and tired of paying import prices. (RL)
(Snuffy Smile)

JINX - "Unreal" CD

What is "Unreal" is this band's apparant ignorance of the fact that they are terrible and should not only quit making music but should cut off their own tongues. Italian no-core. (BB)
(Vacation House Records, Via S. Michele, 56 13069 Vigliano Biellese (VC), ITALY)

JUDGEMENT - "No Reason Why" EP

Fast-paced modern hardcore from Japan. This has a powerful, clean sound that doesn't let up till the needle leaves the vinyl. It kind of reminds me of a polished POISON IDEA. (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)



JUICE BROTHERS - LP

Well this is quite a transition, from SUBLIME to this? Man, this is gross! Nasty, noisy, dirty...dare I say...punk? Nah! This ain't punk. This is a mess. A bunch of ramblings from a bunch of dirty fat ass drunks. Sounds like TRIBAL LUST AND THE HORNY NATIVES. Looks like things went downhill after Bradley passed. Definitely not very pleasing to the ears. (AT)
(Skunk Records, 203 Argonne Ste. 202, Long Beach, CA 90803)

JUSTICE UNKNOWN - "This Is What Rage Is About" CD

Grindy hardcore out of Long Island, NY, this release didn't make me jump for joy. Real deep vocals, with a choppy, fast to slow tempo musically. The lyrics are nothing to scream about, and musically they don't really have anything that makes them stand out from any other recent NY band these days. Pretty generic, but don't take my word for it. (LU)
(None Of The Above, PO Box, Farmingville, NY 11738)

THE KAISERS - "A Seasonal Greeting from..." 45

As always, the masters of Scottish Beat are so good on vinyl that one is left astonished that a four-man band can have a sound so full. You get one Xmas-themed beat blast and one alcohol-themed instrumental with silly sound effects. Very recommendable, even if it only goes for a spin on your turntable once a year. (CH)
(Norton Records, PO Box 646, Cooper Stn, New York, NY 10003)

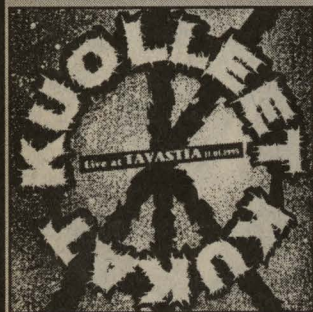
MUSIC REVIEWS

KING PRAWN - "First Offence" CD

Powerful, metallic, moshy hardcore set apart from the rest by the unusual dual vocals - one sounds like John Lydon on helium and the other sounds like Shabba Ranks or H.R. on a reggae number. I never really think that crossover records work, be it punk/metal, metal/rap, skacore, or in this case, punk/ragga, but this CD does boast some pretty tough tunes. Not blown away, but it definitely has its moments. (AM) (Words Of Warning, PO Box 703, Bristol, Avon BS99 5LS, UK)

KLAMYDIA - "Klamysutra" CD

They just look bad. You open the book and it's like staring at a Quiet Riot photo collage. Slick production hinders this and in an effort to sing totally tunefully, a lot of the vocals come off as lifeless. Mostly '77 style punk done European style. Best moments actually do remind me of CHARTA 77 or something like that. (LH) (Kräklund Records, Finland PI 114, 65101 Vaasa, FINLAND)



KUOLLEET KUKAT - "Live At Tavastia" EP

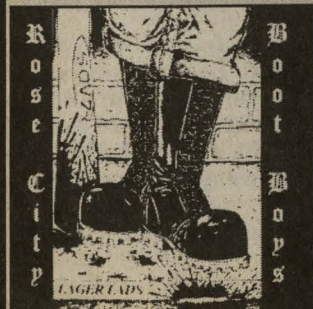
Good hard, ugly punk in an early '80s British way. No bullshit, energetic live performance from late 1995. I've heard better recordings though. Six tough songs in Finnish. (FR) (The End, Järvensivuntie 19B, 33100 Tre, FINLAND)

L.E.S. STITCHES - "Snapped" CD

This is some good shit! This eleven song CD is a really smoking mix of early Brit-punk and DEADBOYS styled rock-n-roll with the latter influence being more prevalent. Most of the songs are in the mid-tempo to fast range except for the ballad like "Automatic Pilot". It reminded me of early MOTLEY CRUE but I love their first two albums and dug this song as well. So sue me. (RM) (Eyeball Records, PO Box 1653, Peter Stuy Stn, New York, NY 10009)

LA CRY - "Devilized" LP

Straight up, happy-punk. There's not a doggy song on this whole record, and there's a hilarious, rousing rendition of "North To Alaska." Fat sound and some fine punkabilly stylings, more of a good thing. (GS) (V.M.L., PO Box 183, Franklin Park, IL 60131)



LAGERLADS - "Rose City Boot Boys" EP

Strong effort from this multi-racial skinhead band from Ontario, Canada. Good sound quality overall and powerful mid-tempo street rock on this four song German release. Lyrics range from predictable to believable to applaudable as SKREW-DRIVER's "White Power" is broken and rebuilt as "White Cowards". (TB) (Blind Beggar Records, Postfach

1518, 66924 Pirmasens, GERMANY)

LIVING IMPAIRED - "World Keeps Spinning" CD

At first glance, this looks really bad due to the poor cover art, but if you dare venture inside there's a treasure of total beefy East Coast (do I dare say...) *death metal*. Some of the songs are in the vein of a very crude INTERNAL BLEEDING or SUFFOCATION, while others are longer and slower. Total props for the D.I.Y approach. (MW) (Cold Earth Records, 8 Tanglewood Dr. #5, Lewiston, ME 04240)

MDC - "I Don't Want To Hurt You Dude, I Just Want My Shit Back/Dark Clouds"

This release, featuring the voluminous Pig Champion, is a dose of MDC turned inward. The A side is that seedy punk rock story, as eternal as Romeo and Juliet, of betrayal by your sponging "friends". It's well-produced and contagious. It's kind of like SEVEN YEAR BITCH, harsh and full and strong. Fresh sound for MDC, too. (GS)

(Honest Don's Hardly Chewed Niblets, PO Box 192027, San Francisco, CA 94119)



MAD SIN - "God Save The Sin" CD

Much more listenable than their labelmates the FIRE-BALLS, this German outfit plays a palatable blend of punk, surf, and rockabilly. This, their fourth (?) LP, is fast, fun and not too lyrically abysmal - worth a second listen. (LD) (Count Orlock Music, PO Box 2738, 3000S Rotterdam. HOLLAND)

MASS MURDERERS - "Haine Systeme" LP

If France had something to compare to the modern day EXPLOITED, I guess this would be it. The faster tracks have way too much guitar noodling for my taste. The slower stuff is a bit more tolerable with a gruff streetpunk feel. And there are plenty of generic lyrics to go around for everyone. I am sure it will be a hit with the cider punks. (RC) (Mass, Productions, BP 287, 35005 Rennes Cedex, Breizh, FRANCE)

MCRACKINS - "Best Friend" CD

No, really, this is SCREECHING WEASEL, right? Wow, this is dead on WEASEL with semi-annoying backup vocals, that try as they might, can't ruin these songs. The last track is an acoustic number that'd make Jon Bon Jovi proud. Three of the 8 songs on here are also on a 7" of the same name. (HM)

(Shredder, 75 Plum Tree Lane #3, San Rafael, CA 94901)



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MCRACKINS/PEST - split EP
PEST sound like a generic pop punk band on valium. The MCRACKINS bring us another dose of their RAMONES inspired punk. The problem is that the MCRACKINS shouldn't be allowed to release another record. What is this, the MCRACKINS fifty trillionth release? Enough, I say, enough! (JF)
(Marigold Records, no address)



MEANWHILE - "For All The Shit" EP

This is excellent punk-rock from Stockholm, Sweden. MEANWHILE starts right out with an indictment of the "power-mad bastards consider us being toys" in the first song "High On Might". This is fast, bludgeon-rife, punk with fangs. On the "B" side you'll find another great song "I Blame Society".

This is great music with cutting lyrics: "suppressed by guilt we dwell in shame for things we do." This is one of the stronger punk records to hit the deck at MRR this month. Get it!! (BR)
(We Bite Records, Gönninger Str. 3, D-72793 Pfullingen, GERMANY)

MIDGET - "Jon Meng" EP

Depending on my mood, I usually consider it a good thing when you can't tell what speed a record should play. I naturally choose the fastest possible. In this instance it's 45rpm. This sounds like when my friends and I have been drinking too much and decide at 2 am that it might be a "good idea" to play some music. Then someone we don't know takes the tape and dubs some vocals on top of it. I would enjoy listening to the entire 90 minute session repeatedly, but all that was released is this 6 song record. (CK)

(Vertries Culturcide, Ritterstrasse 7, D-70199 Stuttgart, GERMANY)



MOGA THE 5 YEN - "People" EP

These guys are like a Japanese SNUFF. You know, speedy melodic hardcore with lots of hooks and power. A little too speedy for me but SNUFF fans should check this out. (RL)

(Lunch Service Records, 4-20-11 Hanjo, Mino-shi, Osaka 562, JAPAN)

THE MUGGS - "Sour Grapes" EP

"Sour Grapes" has got a pretty cool mid-tempo groove that moves in minor proportions and kicks in and out. The flipside, "In League", does the same, and has a riff that reminds me of FLIPPER. I can't figure the heavily produced vocals. Maybe it's because she actually sings. Weird but good. (HM)

(Poverty Records, 916 Cole St, PO Box 115, San Francisco, CA 94117)

MONKHOUSE - "Recognise Your Enemies" 2xEP

On the verge of being a straight pop punk band, if it weren't for the intelligent lyrics "even though they misspelled 'recognize'" and the super distorted guitar. This release puts them in the punk pocket! Double seven inch with eight songs slammed onto vinyl. This could have been a compact disc release easy. Bravo for vinyl. Not my bag, but I won't slag it either. Kinda crap you can find on any name punk label in the world today. (SM)

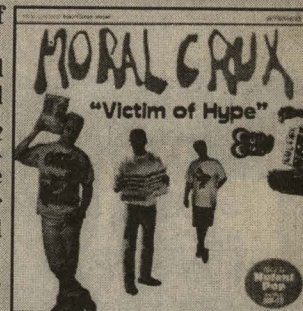
(Reactionary Records, PO Box 5466, Atlanta, GA 30307)



MORAL CRUX - "Victim Of Hype" EP

Not much has changed after 10 years. This band still plays excellent '77 punk, heavy on GENERATION X influence. The 3 tracks here would have fit right in on their classic first album. Good stuff. (MC)

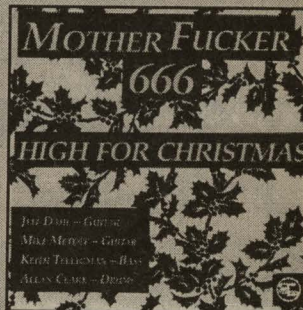
(Mutant Pop, 5010 Shasta, Corvallis, OR 97330)



MOTHERFUCKER 666/STEEL MINERS - split 45

I immediately thought I was being punished for giving the MOTHERFUCKER 666 LP a bad review, but after hearing their song "High For Christmas" I realize they can write a song that doesn't sound like a lame attempt at the MC5. Instead this has a garage/rockabilly feel. It's pretty catchy and Mike Metoff from THE PAGANS and Jeff Dahl are in this band. Too bad it's a Christmas song. THE STEEL MINERS song is great. Garage punk with a great guitar sound and a singer who's voice is nicer to listen to than Jeff Dahl's. Features former member of THE CYNICS though it's too bad it's a Christmas song. Get their new CD instead. (CK)

(Get Hip, PO Box 666, Canonsburg, PA 15317)



MUCKRACKERS - "We Were Snails" CD

The first couple of songs on this 3-piece San Jose band's first CD fall into the mid-tempo, melodic punk rock vein. Then most of the following tunes have a nice ska influence running through them, then the big punk rock chords come barreling in. There is some Cobain sound in the vocals but, not in a bad way. A good debut release. (MM)

(Dope Records, 712 Colleen Dr., San Jose, CA 95123)

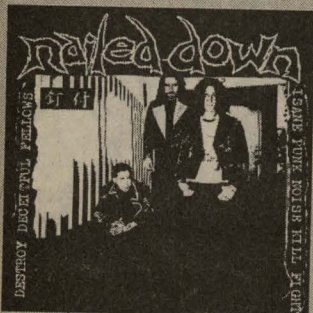
MUSIC REVIEWS

THE MUMMIES - "Runnin' On Empty Vol. Two" LP

I blew it on THE MUMMIES when they still existed - I saw them only once, by default - I actually went to the show to see CAPITOL PUNISHMENT - thought they were amazing for what I deemed at the time to be "that '60s crap". Sheesh..... This is the latest installment in the catch up on what ye may have missed the first time around series. Thirteen songs from boots, legits and whatnots. Covers, originals, and great looking artwork. (LD)
(Estrus Records)

MY WHITE BREAD MOM/THE DIVERS - split EP

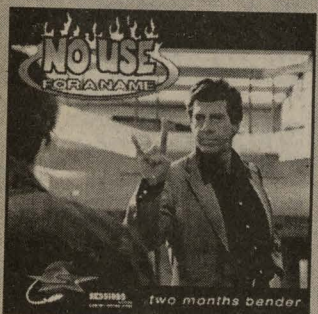
MY WHITE BREAD MOM play spooky hardcore with mucho effects on the vocals. What EXTREME NOISE TERROR probably sounded like before they hit puberty. A 180 degree turn brings us to THE DIVERS who are melodic and sound like they could almost be on SubPop, which sounds bad, but they're actually pretty awesome. Like a more upbeat UNWOUND. (JN)
(Rory Myers, 68 London Rd, Brighton, ENGLAND)



NAILED DOWN - "Leak Of Deadly Bacteria" EP

These guys made massive waves with their debut 3" CD a few years back, and it's great to see them putting out more vinyl. This is a little slower than their debut, but along the same lines as their split EP with D.P.P.S.. Still totally raw and brutal. Fully recommended. (MW)

(Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)



NO USE FOR A NAME/SODA - split EP

Well well well, this band SODA that I have never had the pleasure of hearing before sure rocked my pants off! Wasn't sure what to expect from them but they're pretty damn good. Sounds like TILT. And of course I knew when I flipped over to NO USE FOR A NAME, that I was in for a treat. A treat that they sure do deliver. Catchy

tunes from both sides of the wax. But a great cover picture on the NO USE FOR A NAME side. Classic piece from the Breakfast Club. (AT)

(\$3.50 ppd: Sessions Records, 15 Janis Way, Scotts Valley, CA 95066)

NOJSBOJS - "Echoes From The Past" EP

Glad the enclosed insert explained how to pronounce that (it's Noiz-Boiz) - I'd have had no idea otherwise. Certainly a appropriate band name - this single being 15 songs at 45 rpm - obviously not your average ballad writing poppunk band. They're from Sweden, and as with most of the stuff of this ilk - it's entertaining, but nothing you'd think to put on after a hard day at work. I'm all for noise, but when it's not attached to a "song", it rarely leaves any impression at all. (TM)

(Panh, BP 5058, 31033 Toulouse Cedex 5, FRANCE)

NOWHERE SQUARES - "No Square Hits" EP

Alabama, the heart of Dixie, gives us these good ol' boys who remind me very much of SOUP with a few key differences. The vocalist is on the higher pitched, snotty end and the songs are a bit longer and at times a bit drawn out. The music is pretty basic, rockin' stuff and brings to mind a garage band, but not in the "muscle cars and women who look like Betty Page and guys like the Fonz" variety, but stuff played for the first time in your parents' garage with friends. Only this doesn't sound like the first try. (TH)

(Plaid Dog, 725 Morgan St, Montevallo, AL 35115)

NUEVO CATECISMO CATOLICO - "Aun No Habeis Visto Nada" CD

Twelve scummy rock and ruin songs packed in this little guitar thing. Kind of a mix of pop and thick neck. Tough enough to make my brother bang his head, yet metal enough to make me want long hair. Get it? No. Lots of ripping rock and roll lead guitar, sorta like the guy from RAW POWER. This has a Ritchie Stotts feel too, of PLASMATICS guitar fame. Nasty yet powerful and clean. American bands take note. This is the shit you power pop kids need. (SM)

(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

OI POLLOI - "Fight Back!" LP

If you're familiar with these Scottish anarcho punks, this album contains mid-eighties material from two split LPs with A.O.A. and BETRAYED. Top notch stuff from Edinburgh's answer to CONFLICT. D.I.Y. is the emphasis here, with champion lyrics about solar power, throwing bricks through bank windows and more! Insert contains much info. Highly fucking recommended. (TB)
(Campary Records, Friedrichstr. 110, 40217 Dusseldorf, GERMANY)

ONE WAY SYSTEM - "Return In Breizh" 10"

ONE WAY SYSTEM formed in 1979 in Fleetwood, a coastal town in the NW of England. They were included on the compilation "A Country Fit For Heroes" in 1981. In 1982 the band achieved success with the single "Give Us A Future", followed by the LP "All Systems Go" in 1983. ONE WAY SYSTEM played shows with GBH, THE EXPLOITED, and PETER AND THE TEST TUBE BABIES. This recording is of a live show in France on 6-10-96. The sound is good and the band still is strong. It's nice to see some of the early punk bands get the respect they deserve. (BR)

(Mass Productions Records, BP 287, 35005 Rennes Cedex, Breizh, FRANCE)

OOZIES - "All Grown Up" EP

This was four songs of silly, mid-tempo punk laden with choruses. It did not bowl me over, but it did sound like it should have been on one of those mid-eighties THRASHER skate rock compilations. (CW)

(1023 Middlefield Ave, Stockton, CA 95204)

MUSIC REVIEWS

PEP RALLY - "Deadline" CD

Wow, this is a really American sounding English band. Fun, melodic hardcore at times like NOFX with an English singer. Other times like LEATHERFACE with a smoother singer. CHINA DRUM? Catchy as hell and a really dorky (yet strangely disturbing) record cover. (LH)

(One Foot Records, PO Box 3834, Chapel Hill, NC 08034)

PHILTH SHACK - "Don't Worry, God Hates Lots Of People" CD

Heavy chunkoid stuff that smacks heavily of something approaching stylistic/attitudinal panhandling. Reminds me of an attempt to do a sludgoid rock-social commentary a la the CELIBATE RIFLES mixed with FAITH NO MORE's musical leanings and attempting to maintain a JELLO BIAFRA-ish persona and failing on all fronts. Sure the guitars crunch and the singer's a wiseass, but I stand unimpressed. Sure, they've got a song decrying their so uncool status, but it's all been bought up and said before, so what's the point... (HD)

(Song Trout Digital, PO Box 1544, Orleans, MA 02653)



PIPEBOMB - "I Don't Care" EP

Here's a hardcore punk outfit from Vancouver, BC who produce some raw and filthy sounds in the form of songs. The guitars sound great, like a buzzsaw with a deep and heavy sound, complimented with tortured vocals and sing along choruses. There was no lyric sheet or any other info about these

guys enclosed with the record, so what they're all about escapes me from time to time. But song titles like "I Don't Care", "Fuck Vancouver Pigs" and "Beer Run" may be a fair indication. (MA)

(Pipebomb, Gordon Parks Stn, PO Box 37076, Vancouver, BC, V5P 4W7, CANADA)



PLANA PROJECT - "Use Your Head" EP

Now, I know I've been reviewing a lot of ska-punk kinda stuff, and yes, this is ska-punk, but I would feel pretty damn confident in saying that this is one of my favorites so far. Fast paced punk with a touch of in your face ska breakdowns. Reminds a lot of OPERATION IVY at

times. Their song "Anthems" had me hopping around for a bit. You gotta try this shit! (AT)

(13 Roacho, PO Box 163, Dumont, NJ 07628)

QUADILIACHA - "Rui's In Quite A Fix" EP

I swear the name of the band sounds like something I would order at a local taqueria. Anyway, Atlanta's QUADILIACHA whine out six blasts that fall somewhere between early NOFX, and PROPAGANDHI. Since this was released in Japan, all the lyrics are in Japanese. But from the look of things, I bet the lyrics are total goofcore. (RC)

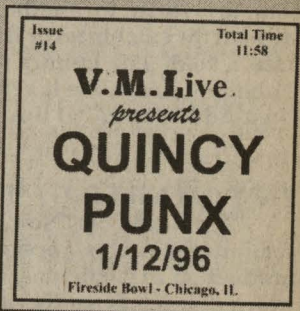
(Denied A Custom c/o Yoshiyuki Takahashi, 3-5-12-106 Hashigadai, Narita-shi, Chiba 286, JAPAN)



THE QUINCY PUNX - "V.M.Live" EP

I was pretty surprised when I threw this on. The sound quality is considerably better than some of the other releases in this series. If you're not familiar with THE QUINCY PUNX, they play thrashy, retard punk that borders on hardcore and this actually does capture the "feel" of this band live. Not a complete waste. (RM)

(V.M.L., PO Box 183, Franklin Park, IL 60131)



RACER 10 - "Melodies And Memories" CD

Purely background power pop that sounds pretty OK if you aren't paying too much attention. Otherwise it's truly annoying in its blandness. Very slick and boring. Wonder how long before they get on MTV? (BG)

(Racer 10, 314 7th St SE, Medicine Hat, AB, T1A 1J7, CANADA)

ROTTEN SOUND - "Loosin' Face" 10"

Gotta mention this is a picture disc - not the best use of the format I've seen, but I'm a sucker for them regardless. More from one of Finland's greatest in recent memory - they have actually improved with each successive release, something almost rare nowadays. It's 1000 mph, but there's enough stylistic variation and breaks that you aren't overwhelmed by simple speed. They don't waste time with pseudo-shock value lyrics - it's political without being predictable or dealing with the obvious instead working with social mores, apocalyptic predictions etc. (TM)

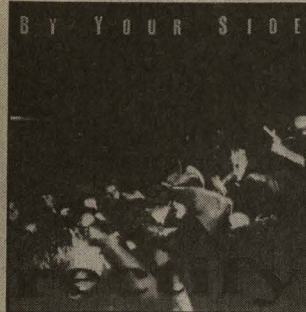
(Anomie Records, Cherusker Str 3, 44 793 Bochum, GERMANY)

RATTUS - CD

Wow! Here is a 40 song discography from the godfathers of Finnish punk. Their charging style laid the groundwork for Scandinavian punk, which continues to influence bands even today. This contains a majority of their material, including their track off the MRR compilation "Welcome To 1984". This is classic stuff. Pass up on those collectors prices for the vinyl and track down this release. (RC)

(Barbarian Records, PO Box 394, 32901 Helsinki, FINLAND)

MUSIC REVIEWS



RECTIFY - "By Your Side" EP
RECTIFY pound out 5 tracks off fast, fingerpointing hardcore from Norway. With lyrics about "Standing hard and staying true" you'll hit a time warp straight back to mid-'80s NYHC. This is good stuff, and I've got my eye on this band in hopes of a full length release soon! (RC) (Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

REHABS - "Motor City Weekend" EP

These guys are gearing up to join the single-a-week club and I'll bet the pressing plants are quite pleased. I feared QUEERS clones but got something almost as bland... hard to compare them to another band, just sorta RAMONES-y without the catchiness or true simplicity. I feel a void, you can't hate a void. The guitars suck and the singer doesn't fit in. Uhhhhh, I don't like it very much. (RW) (Just Add Water, PO Box 16102, Spartanburg, SC 29316)

RANDOM KILLING - "Urine The '90s Now" CD

"Urine the '90s Now..." Get it? Hahahah - urghle. Kinda reminiscent of a fast version of the band 16 - same style of vocal production in particular. Too many live tracks for my taste - which detracts from the other tracks for me. Good Canadian HC and worth checking into. (LD) (Random Publishing, 266 Maplehurst Ave., Willowdale, ON, M2N 3C4, CANADA)

ROVSVETT - "Burn The Gay Nuns" CD

Whoa. A Swedish band pens the "Ultimate Tribute to the Kings of Punk" (their statement - it's on the cover of the CD) and does 13 POISON IDEA covers. Not sure why anyone would prefer to hear a Swedish band doing P.I. songs over just buying a P.I. record (most of which are still in print), but I've never really understood tribute records at all. Either way - it's a decent selection from P.I.'s history... pretty true to the originals. (Not as heavy though... ha ha. Bad, I know.) (TM) (Bird Nest, Kolsvag 4, 731 33 Koping, SWEDEN)

SATOR/GANG BANGERS - "Messin' With The King" - split EP

Side A.... GANG BANGERS from France.... well produced, rockin, but a little too much of a BEASTIE BOYS edge fer me!!!! Overall, not bad. Side B.... SATOR from Sweden... very fucking poppy, but this ain't a complaint. Complete with DICKIES-like keyboards and a cover of a URINALS song. This is actually much better than the B side. They get a B- fer this effort. (SW) (Action, 1 Rue Saint Dominique, 74000 Annecy, FRANCE)

SCHLONG/ONE EYE OPEN - split LP

Wowzers, what an acid trip. Almost every song is a tweaked out cover tune. ONE EYE OPEN shred! They rally hit it big with "Chicken Fat", "Down Wid Su Fess" and GARY NEWMAN's "Cars". SCHLONG rawk! and hit a goldmine with piano on their ska flavored "Goodbye To Romance", a countrified "Wheel In The Sky", and jazzy clarinet tidbits on "Round And Round". Truly brilliant. (HM) (Too Many Records, PO Box 1222, Spokane, WA 99210)

SCREW 32 - "Under The Influence Of Bad People" LP

This is a very good and solid release from these bad boys of rock. It sounds clean and slick without going over that thin line. Stylistically, it's similar to previous releases, anthemic and catchy with good singalong bits and plenty of punch. Rumor has it that this whole album was recorded with all present stark, raving nude. You can tell in the production. If you're already a fan of this band, this will stimulate you further. If you're not, check them out. You will not be disappointed. (BB) (Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

SEÑOR NO - "Mira Mi Dedo/Had Enough Of You"

Fiery fast-punk is enlivened by RAW POWER-ish screaming on the title track, but the flip is strictly a low-production rock tune that seems to have been performed by an entirely different band, and is almost painful to listen to. Once this outfit works out its split-personality disorder, there might be something interesting here. Below average. (SS) (No Tomorrow, Apdo 1134, 12000 Castellon, SPAIN)

SGT. 6 ASSAULT - "Save It For Another Day" EP

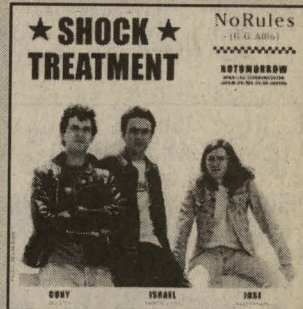
Ex-DUMMIES play '80s punk with aptitude and attitude. Everything about this was good except, and unfortunately not an easy thing to ignore, the vocals were put through that tin can industrial effect thing that I hate. Seems a lot of New York hardcore bands are using that lately, only this isn't hardcore. I won't dwell on it because, like I say, this record is cool, and I'd love to see a show. Punk as it gets. (RY) (007 Records, 534 East 14th St. #15, New York, NY 10009)



SHOCK TREATMENT / NUEVO CATECISMO CATOLICO - split 45

Oh God!!!!!! Ugghhh!!!! Both bands are from Spain, they look good but this effort proves *nothing!!!!* I hate it when I have to review a record by a band I've never heard of before and all I got to go on is the *stupid* cover song they chose to show the world!!!!!! Both of these bands are guilty of that!!!!

SHOCK TREATMENT does a G.G. ALLIN song and NUEVO CATECISMO CATOLICO do a WAYNE COUNTY song.... Yawn!!!!!! So how the fuck am I supposed to review that???? Anyways, the guys in both bands look good, and in these days that's all I'm looking fer.... I want the cute boys!!!! (SW) (No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)



MUSIC REVIEWS

SHOCK TREATMENT - "Operacion Dragon" CD

This sounds like WESTON. Sappy, love dubby pop punk, the kind that makes the kids swoon. Well, it sounds sappy and love struck at least. I'd be certain if I could understand Spanish, but I can't. Hey, on the back cover they're playing in their underwear, just like WESTON. Who's ripping off who here? (JF)

(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

SHYSTER - "Say Uncle" CD

This is quick tempoed pop punk. I liked this release, especially the track "Guttwrench", which went at warp speed. Only detractor: at times the singer sounded like Billie Joe. (CW)

(Offtime Records, PO Box 220763, El Paso, TX 79913)

SICKO - "V.M.Live" EP

If you haven't heard this poppy bunch in the past couple of years, you've probably been hiding under a nice size rock. Like J CHURCH on meth, these boys pound on with their fast, catchy banter. Decent sound quality all things considered, being live and all. Perhaps if you haven't heard them or caught them live this is a good way to do it. 12 1/2 minutes. (FR)

(V.M.L., PO Box 183, Franklin Park, IL 60131)



THE SIRES - "High And Mighty" EP

A four-song EP of powerful, fuzzed-out Euro-garage. I'm not sure what country this two-guy-and-two-gal combo are from, but the words are in understandable English, and the Toe Rag Studio production ensures a very listenable sound. (CH)

(Twist Records, Levanto, 6 Le Petit Clos, Rue de Marais, Vale,

Guernsey, GY6 8AZ, UK)

SIT N' SPIN - "Pappy's Corn Squeezin'" CD

Ooh yeah. An all girl psycho-hillbilly band from New Jersey. Sounds just like a surfy GO-GO's. Or maybe a psycho-hillbilly version of the NO-NO's. Fun, toe tappin, knee slappin' kinda stuff. These babes are hot! And I mean that musically and curviciously. Well worth tracking down. (AT)

(Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94102)

SKRUPEL - "Cellarlail" EP

It's so refreshing to see so many new bands playing thrash these days whether it be distorted noise or ultra fast thrash. SKRUPEL do the latter with the expertise of being veterans. The guitars are going full-tilt, the vocals are strained and the drumming is fucking insanely fast. This is fucking beautiful, I need more already. (MW)

(Regurgitated Semen Records c/o S. Gessner, Friedens 45, 07819 Mittelpölnitz Str. d, GERMANY)

SLIGHT SLAPPERS - "Change" EP

Fast-core has just been graced with one of the best releases of the year. 12 songs of no holds barred, honest thrash, with no fluff or pretty lining. In a scene where playing fast is slowly becoming the norm, SLIGHT SLAPPERS do it with such honesty and energy that you're sold on them within the first 5 seconds of this record. You have to get this... I fucking mean it, put this mag down and order it now! (MW)

(M.C.R. Co. c/o Sound Pollution, PO Box 17742, Covington, KY 41017)



SLOPPY SECONDS - "Where Eagles Dare/The Horror Of Party Beach"

While I consider this band one the better of the melodic punk rock style, I'm not quite sure I get the purpose of this (re)release. A decent version of the MISFITS classic (featuring Bobby "Sox" Steele on guitar) and one of the better tracks from their classic first LP. Is the original release of "Eagles" that hard to find? And if you're going to spend the time to re-release it with a different B-Side, why choose a track that's already on vinyl? (KK)

(Get Hip, PO Box 666, Canonsburg, PA 15233)

SOCIETY GANG RAPE/UNCURBED - split EP

S.G.R is super metal-edged, hardcore stuff, lyrically interested in governmental greed and the tragedies of leather. UNCURBED may as well be the same band, fuck the system, etc. (BB)

(Yellow Dog Records, PO Box 550208, 10372 Berlin, GERMAN-
NY)

SOCIETY GANG RAPE



SOLUNSKI FRONT - "Mali Svet" EP

Four songs all together taken from a 1984 cassette tape on No Profits Tapes. One of Yugoslavia's biggest band of the time played charged, amped up punk rock. I found lots of East Bay Ray (DK's) guitar tweaking influences. At times quirky and eclectic but overall enjoyable. Fortunately, the sound quality is quite good, especially considering that mastering off a cassette usually ends up sounding like muddy shit. (MK)

(Intermusic, Gocs Delceva 11/1, 11080 Zemun, Beograd, YU-GOSLAVIA)

SNOLLYGOSTER - "Nowhere Fast/Unscrewed"

The B side has a bit of melody and has the edge over the flip which rocks hard in a fairly generic manner. The vocals aren't that good, but it's still a good punk song. (MC)

(Snollygoster, PO Box 25, Waterford, NY 12188)

MUSIC REVIEWS

SOTTO PRESSIONE - "Clima-Morfosi" LP

These guys are awesome!! Blistering Italian hardcore that has the force of a runaway train!! The power does not let up for one second. From song to song, this band kicks out the fury with solid drumming, thick guitar sound and the bass stands out nice with a heavy and sharp sound that instantly won me over. Fans of late '80s hardcore will be blown away, but there is also a sense of newness to this that keeps it fresh and exciting. Easily one of the best bands around, By all means, get this!!! (MA)

(Vacation House, Via S. Michele 56, 13069 Vigliano Biellesse (BI), ITALY)

THE SPENT IDOLS - "You Live, You Die" LP

I've always been sorta eh-hh about the SPENT IDOLS - I like their first 7", but everything else has paled comparatively, they seem like one of those bands who've been around for ages, have all the moves down, but never quite follow through. This latest LP is no exception: among others, covers of THE HEARTBREAKERS, RICHARD HELL, and THE AVENGERS as well as a track or two of their own. It's adequate '77 stuff, but not the top of the heap. (LD)

(Hate Records, Viadaschi II, 00152 Rome, ITALY)

SQUIRREL BAIT - CD

I must have listened to this album a million times when it originally came out in 1985 and now my copy is stuck in a box in my parents' basement gathering dust while I get "settled" in California (I've been here for over six years now). I'm so glad to hear again even if it's on CD. From Louisville, when Louisville wasn't known for being a punk rock town, if it even is these days, SQUIRREL BAIT begot many of the area's well-known indie rock bands such as SLINT. Listening to this now one would think it's an archetypical college rock band with the hardcore leanings. It's fast, but not too fast, yet there's a lot of energy, but it remains melodic. It's just really great. get yourself a copy. (CK)

(Drag City, PO Box 476867, Chicago, IL 60647)

SQUIRREL BAIT - "Skag Heaven" CD

Back before "alternative" was a mainstream music genre, there was something known as "college rock", bands with roots in the punk scene who progressed into something more melodic, with candy-coated obscure lyrics taking the place of lefty polemic. These bands (REPLACEMENTS, HUSKER DU, REM) in turn inspired legions of punk youth to play more thoughtful, introverted, melodic songs, directly contributing to the (ugh) "emo-core" that is so prevalent today. SQUIRREL BAIT were one of the bands who pioneered this style, which is more commonly attributed to Washington DC. Now their two LP's are being reissued on Drag City, and I have to say the music stands the test of time. However, in 1987 both LPs could be bought on one Homestead CD, so why are they now available separately, if not to milk the music fan? (AM)

(Drag City, PO Box 476867, Chicago, IL 60647)

STA-PREST - "Let's Be Friendly With Our Friends/You Are The Company Spy"

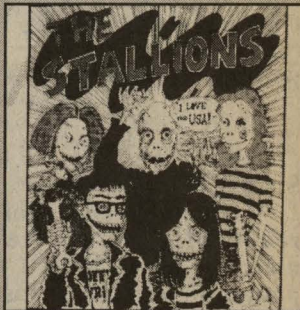
This record is great! This is like THE EX and THE AU PAIRS, with the inventiveness of the former and the subversiveness of the latter. Who says revolution can't be fun? It's more complicated than pop-punk; it is funny and danceable and confrontational. This is the best thing I've ever heard. STA-PREST will conquer the world. (GS)

(Outpunk, PO Box 170501, San Francisco, CA 94117)

STALLIONS - "You Got Me Thinking" EP

What a great band, only saw them once, can't find their full length, so all I have is a memory and this 7". The STALLIONS play hard rock'n'roll and define what makes punk fun. They really seemed to have been driven to rock and loved doin' it. Hopefully, we'll hear from some or all of them again in new bands; they're real nice so they shouldn't have any trouble getting something together. (RY)

(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)



STATIC/99 - CD

Hectic, full-bodied sound from this three piece. Real good loud production, snotty vocals and thrashy punk, heavily influenced by the early '80s SoCal scene. (TB)

(Wreck It Records, PO Box 2700 #696, Huntington Beach, CA 92647)

STEADFAST - "Sixteen Reasons Why" CD

Slick yet punchy production throughout. Could get dull quick, but the raw vocals help carry it. That, along with the ability to change gears at the drop of a hat. Great first song. I'll have to listen to that again. Melodic punk that at times is very East Bay-ish ("I can't define it. But I know it when I hear it..."). The lyrics seem personal, but the printing is a little too hard to read for me... (LH)

(One Foot Records, PO Box 3834, Chapel Hill, NC 08034)

STRAIGHT FACED - "Broken" CD

I am at the point where everything is starting to sound the same. Musically this release is pretty good, and it actually rocks if you listen to it like 5 times in a row, but it just sounds like everything else that's comes out lately. I listen to STRAIGHT FACED and hear H2O, MADBALL, and YOUTH OF TODAY all mixed into one. A bit of the old school and new school sound. I would love to see these guys live and see what they have to offer. (LU)

(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

STRAIN - "These Years" EP

This is a solid hardcore release. Fast, energetic, and mean spirited. Two gripes though: for one, it's only two songs long; and two, the singer's growling voice bordered on the mumbling side. (CW)

(Heartfirst Records, Bockstr 39, 10967 Berlin, GERMANY)

MUSIC REVIEWS

THE SUGARFREAKS - 12"

Two songs on this twelve inch are killer, "The Fool" and the gender-bending "Snakebite", think of a more '60s MUFFS or something, The rest unfortunately is a little bit too cute for me. Not bad at all for a first release, produced by Paul Zero. Hey why don't regroup the ZERO BOYS? Everybody and their mothers are getting back together, at least it would be a good band. I know that because I saw them. (EC)

(V.M.L., PO Box 183, Franklin Park, IL 60131)



THE SUPERFLY T.N.T.'s - "She's Comin' Around" EP

Self-described "no talent" crap-rock played with indulgent abandon, this is pretty basic three-chord garage punk, but it sounds good. A British trio with several appearances on compilations, THE T.N.T.'s have a full-length LP coming out soon, so watch for it. (CH)

(Real Records, 13 Bell Hill, Petersfield, Hampshire, GU32 2EH, ENGLAND)



SUPERSLEUTH - "Mr Bean's World" EP

SUPERSLEUTH play super-fast, super-catchy hardcore, complete with plenty of "whoa-whoa" choruses. I thought there'd be more references to the humorous TV character Mr Bean, but unfortunately not. There's almost a SCREECHING WEASEL influence coming through, but less poppy. (AM)

(582 Apple River Dr, Naperville, IL 60565)

THE SUSPECTS - "New Dawn..." CD

When I first threw this on I didn't think it was up to par with their previous CD. Well, after a couple of listens I've changed my mind. This is great! This band's mixture of oi, hardcore and straight up punk is pretty awesome. Lots of cool sing-a-longs and well placed backups add an extra punch to the powerful mix—and the singer must eat rocks and use Wild Turkey as mouthwash to get his voice to sound like that. The new "D.C. sound"? I sure hope so. (RM)

(Torque Records, PO Box 229, Arlington, VA 22210)

SWINGIN' UTTERS - "V.M.Live" EP

Another consistent record from these hometown boys. Four songs live in Chicago, with the usual sound quality and packaging one gets from this series. Some amusing banter and strong melodic punk for, what sounds like, a very polite crowd. (TB)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

TAMPERE SS - "Kuollut & Kuopattu" EP

A studio recorded demo from 1983 sees daylight. Six songs, some of which incorporate enormous fast to slow transitions, others being more mid-paced throughout - not the blurr of speed I'd associate with Finnish stuff of that era. The 'demo' label might be misleading - it's as well recorded as anything else I've heard from then, certainly not a boombox quality. (TM)

TÉDIO BOYS - "Outer Space Shit" CD

Fist off the CD is in purple plastic! Man that's rad! And they got all kinds of horror stuff on the cover. Munsters, Plan 9 From Outer Space, all kinds. As for the music...Get Ready friends, cuz these guys are the baddest fuckin psychobilly I've ever heard. I mean it. Kinda like the GROOVIE GHOU LIES meet psychobilly. Or a faster version of the DRAGS. Fuck these guys rock! I'm lovin this. These guys are crazy! Their prices are way too low and they won't be undersold. Hell no. Buy this shit now!!! (AT)

(Elevator Music, PO Box 1502, New Haven, CT 06505)

TEENGENERATE - "V.M.Live" EP

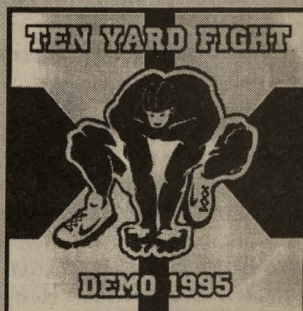
No matter how drunk or sloppy they were onstage, TEENGENERATE could always whip a crowd into a frenzy when they played live. Bottles, glasses and human bodies would fly through the air with wild abandon, and the band would throw out one instant hit after another.

The feeling of a TEENGENERATE show is recreated well on this six-song EP - great sound quality, great playing, and plenty of noise from an rowdy, appreciative audience. Better than a lot of their studio records. (JH)

TEN YARD FIGHT - "Demo 1995" EP

This is pretty damn funny (I just hope the band meant it to be). A SXE band who use the terms and imagery of football to make their point. Finally, a SxE band who owns up to the jock mentality so ingrained in that scene. The music isn't half bad for the style (crunchy, early hardcore), and the lyrics are truly hilarious. With titles like "1st And 10", "Line Of Scrimmage", and "Pit Of Equality" how can you go wrong. Um..yeah. (BG)

(SOA Records c/o Paolo Petralia, Via Oda Gubbio 67/69, 00146 Roma, ITALY)



MUSIC REVIEWS



TERMINUS - "News From Nowhere/What Do You Want From Me?"

TERMINUS are a good, straightforward, heavy English punk rock band. "News.." is about the UK's tabloid press that asks "How can there be a free press when it's owned by a few tycoons?" There is an untitled third track that is sort of heavy and atmospheric at the same time. (MM)

(Campary Records, Friedrichstr. 110, 40217 Dusseldorf, GERMANY)

THE TIREKICKERS - "Smedication" CD

Pretty decent sounding full length of aggressive modern day punk. Meaning at times it's a lot like THE DIDJITS and others like NOFX with the occasional DAG NASTY type song. The varied styles keep the record interesting for the most part, especially when the screaming hardcore kicks in. Most lyrics are sorta personal and probably should be kept that way as songs like "Take The Streets" indicate. (LH)

(Raw Energy, 65 Front St. W., Ste. 0116-42, Toronto, ON, M5J 1E6, CANADA)

TRICKY DICK - "We Need Direction" EP

Four catchy punk/hardcore songs. Melodic yet gruff vocals and lots of energy make this a pretty fun record. Some parts are like a Fat band with raw production. Others remind me more of an East Bay type thing. Mostly sad, introverted lyrics. I don't know if this is their first record or what. But it seems like a pretty good introduction to the band. (LH)

(Broken Spoke Records, PO Box 401279, Redford, MA 48240)

U.K. SUBS - "The Singles 1978-1982" LP

Simply put, the U.K. SUBS were one of the best punk bands in the world during the 1978-1982 era. Listen to "C.I.D.", "Tomorrow Girls", "Warhead", "Teenage", and "Left For Dead". This shit stands up to comparisons with THE CLASH or THE PISTOLS any day of the week. Nicky Garratt was one of the premiere guitarists of his day. A great punk band who has stood the test of time. This compilation will give some fledgling record collectors a chance to acquire all the singles in one fell swoop. Word has it that Charlie Harper actually gets some of the profits from this release. And watch for Garratt and Harper teaming up again on the 2 next SUBS LPs and tour! (BR)

(Abstract Sounds, 10 Tiverton Road, London, NW 10 3HL, ENGLAND)

UNDECLINABLE - "Their Greatest Adventures" CD

With the subtitle: "A Musical Play", I thought this would be a musical soundtrack spanning the full range of styles and emotion. I must admit I was somewhat disappointed that it wasn't. Instead, the UNDECLINABLE crank out a tight and consistent BAD RELIGION style that rarely varies. The drummer does rip through the songs delightfully smooth and clean, adding plenty of zest to each tune. (HM)

(Ignition Records/Sonic Rendezvous, PO Box 417, 1800 AK Alkmaar, HOLLAND)

UP AGAINST - "War Will Never End" EP

Blasting political punk from Montreal, that has a heavy STATE OF FEAR and DISK-ONTO influence. The lyrics wail about the social and political atrocities that humanity faces everyday. And of course there were the obligatory photos of the band members passed out from drinking to much. Call me crazy, but the last time I checked, laying in a pool of your own vomit did nothing to stop environmental destruction, war, or any other atrocity that your whining about. (RC)

(Drunk Records, PO Box 47642, CO. P. Mont Royal, Montreal, QC, H2H 2S8, CANADA)



WITHIN REACH - "Something's Not Right" EP

Formerly known as LIFELESS IMAGE, these guys play late '80s style straight-edge hardcore in the spirit of bands like UP FRONT and SIDE BY SIDE. The music is up front (pun intended) with the guitars doing plenty of the fast "chigga chigga" thing topped off with gritty vocals and youth crew shout choruses. The lyrics cover no new ground, but the sentiment is still there, looking for answers to age old problems. My only complaint with this release is the spoken part in "Time's Up". It just doesn't work well. Other than that, this cooks, and the choruses will have you finger pointing nonetheless. (MA)

(Sidekick Records, Kyrkogatan 13, 702 10 Orebro, SWEDEN)

THE WEIRD LOVEMAKERS - "Electric Chump" CD

These goofballs pound through a bunch of short, 3-chord tunes, but they also know how to mix it up with some exotic instrumentals, some Mexican love ballads (I think, I don't know Spanish), and some mid-tempo filler. The whole CD flows well, but is highlighted by "Capt. Ugly" about uglifying the pretty folk, and "La Indecision Pesa Mas Que Mis Huevos" which combines thrash and Mexican love oom pahpah into a fantastic hit single (if they decide to make one). Good stuff. (HM)

(Gouramie Records, PO Box 856, Tucson, AZ 85702)

WIMPS - "Seventeen" EP

The WIMPS play the kind of hardcore that I like, and it isn't in the football-jersey, baseball-cap jock-core sense of the term. Fast and no-nonsense, with a singer that sounds like he means business - you'd never know that they were playing a song titled "Sugar Baby Love" if you didn't read the spinning label. (JH)

(Incognito Records, Senefelder Str. 37A, 70176, Stuttgart, GERMANY)



MUSIC REVIEWS

WEMEAN - "Faida/Goddam My Eyes"

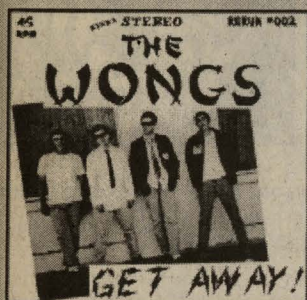
WEMEAN hail from Zurich, Switzerland, and are a group of girls who can throw down with some of the most passionate tunage. Two songs slated for the ears of the punk public. Both from the earliest of their recording career. At times it seems to be total aggressive punk, then falls deep into a groove of harmony and melodies. Limited to 500 copies, silk screen covers and the old school of D.I.Y. productions. (SM)

(Scheming Intelligentsia, PO Box 423657, San Francisco, CA 94142)

WOBBLIES - "Fusion Or Fission" CD

No, it's got nothing to do with the labor union. Only four tracks on this little thing. But they're pretty good. Most of it reminds me of "Subject To Change" era FAITH. Especially the vocals. It's weird. Other times it's like HÜSKER DÜ, especially on the second song which sounds a lot like "Game". Grabs you for four songs worth. (LH)

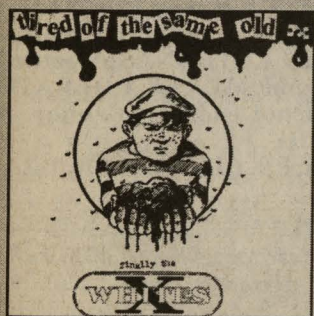
(21449 Shainsky Rd., Sonoma, CA 95476)



WONGS - "Get Away" EP

Officially the first record I've heard in 1997 - not a bad way to start off the year, actually. The WONGS are a band of post-adolescents from Arizona who are apparently obsessed with the TRASHWOMEN (if "Jerking It To The TRASHWOMEN" is any indication), drinking, other degenerate pursuits.

The play music like a bunch of tough guys, but I'm sure they're nice enough despite it all. (JH)
(Rerun Records, 304 S. Morrison St., Appleton, WI 54911-5727)



X WHITES - "Tired Of The Same Old..." EP

Archival live recordings of a band apparently from the '79/'80 who were the shit in Erie, PA but never had anything out. Three songs in a sorta US punk thing that if they had an obscure 7" out would probably make them semi-legendary but upon closer

examination would reveal nothing that special. They sorta reminded me of a lightweight DEAD BOYS or a less intimidating MISFITS. Though admittedly, "Motorcar" is a very cool poppy ditty that is totally different from the other tunes and they would have peaked my interest if all their tunes were more like that. (HD)

(Erie, 2416 Peach St., Erie, PA 16502)

YOUNG PIONEERS - "V.M.Live" EP

This is the first record of this series that I've listened to and I'm impressed with the sound quality. In fact, the vocals here sound much better than on any of the YOUNG PIONEERS studio releases; usually they're mixed way too low and get lost in the music. The tunes are all pretty danceable rock'n'roll with the guitar almost getting jangly at times. Sort of a MINUTEMEN with less bass work. (TH)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

ZABRISKIE POINT - "Incompatibilities" EP

This was a pleasant suprise. This French band play real infectious old school singalong punk. See early YOUTH BRIGADE or SHAM 69 for possible comparisons. Not generic at all, just propulsive and in your face. They even do an ADICTS cover. Made me want to jump around the room and sing real loud in my worst broken French (luckily for the others in the room, I didn't). Like a good shot of adrenaline. (BG)

(Trisomik Records c/o Yoann Besson, 69 Rue Du Puits Juliet, 03600 Commentry, FRANCE)

V/A - "Don't Attempt To Make An Effort" CD

This comp boasts 30 musical tracks, a whopping 73 minutes total. I always enjoy listening to such long comps because I'm always bound to find a few hidden, obscure bands that I have never heard of and are good. This CD has several known bands: DOC HOPPER, THE PARASITES, and MORAL CRUX. All of these tracks were decent, but the best stuff was by ELLISON, FERG MERT, and STAND-POINT. ELLISON contributed this solid emo sounding track that made me reach for my hanky. FERG MERT were a swell, silly, old punk band. STAND-POINT belted out a energetic hardcore track. The musical range on this comp went from rudimentary three chord punk to emocore to pop punk. At 4 bucks a pop, there is fun for everyone. (CW)

(King Records, 20 Westminster Rd, Chatham, NJ 07928-1315)

V/A - "A Fix Of Fun" EP

I am a big HOLLIES fan, "Carrie-Ann" anyone? THE FEEDBACKS cover "Can't Get Anywhere with You" but the vocal ruins everything, too sung if you know what I mean. Pop-very-Pop-Punk. More Power Pop with the other band THE CHEEKS who share this single with two songs. (EC)

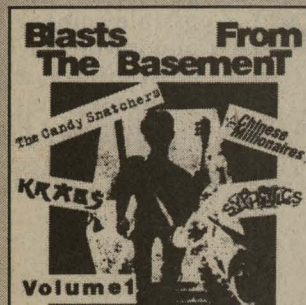
(No Tomorrow, PO Box 1134, 12080 Castellon, SPAIN)



MUSIC REVIEWS

V/A - "Group Therapy Explosion" CD

This is by far the best CD comp of the month, a limited pressing (500) and cleverly packaged comp featuring SUBMISSION HOLD, DILLENGER MOB, RENDER USELESS, and above all, looming like an apocalyptic vulture, HICKEY. HICKEY's clever track "last Night On The Planet" is yet another slice of brilliance from The Band That Could Do No Wrong. What will stop them? Certainly not you, mortal. (BB)
(Slow To Burn Records, PO Box 8386, Victoria, BC, V8W 3R9, CANADA)



V/A - "Blasts From The Basement Vol. 1" EP

Here's a good collection of noisy punk rock from four entertaining US punk bands. THE CANDY SNATCHERS play a trashed-out song called "Hooligan" and if you close your eyes you can picture the mayhem of this track performed live. THE KRABS do a rockin' tune called "Negative Input". Hopefully this band will be gracing us with more punk rock soon. Side two starts with THE SYPHILITICS scratching out some raw punk that reminds one of the great PROBLEMATICS... very good! THE CHINESE MILLIONAIRES finish us off with "International Woman". A feisty track that is heads and shoulders above their last release. Give this comp a listen ASAP - you'll want one! (BR)
(Centsless Productions, 5945 Monticello Ave., Cincinnati, OH 45224-2319)

V/A - "Follow No Leaders!" CD

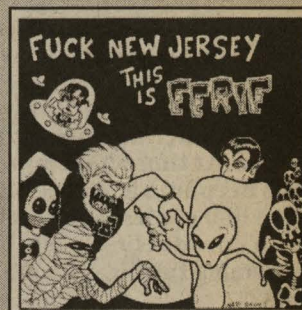
Oh yeah! This CD rules! An all Japanese extravaganza featuring THE DISCOCKS, TOM AND THE BOOTBOYS, CHARGED LADS, THE ATTACKED, YOUTH ANTHEM, THE SPIKY JOYS, EXPOSE 82, THE DERIDE and CHAOS. Each band, except CHAOS who only turn in one track, offers up two songs of crazy pickled pogo punk that doesn't take itself too seriously. A great listen from start to finish and with song titles like "Fuckin' Nazis Annihilation" and "Screamin' Nite (Pogo With Beer)" I don't see how one could not like this. (RM)
(Nat Records, Shinmei Bldg 2F, 2-23 Nichi-Shinjuku 7, Shinjuku Tokyo 160, JAPAN)

V/A - "From The Ground Up" CD

New York area hardcore compilation. 23 bands including RADICTS, HECKLE, CASUALTIES, and PUBLIC NUISANCE. Both tolerable and bad at once. Although they're obviously trying very hard, none of the bands on this CD sound as good as DEAD AND GONE's new record, "God Loves Everyone But You." Too bad, try again. (BB)
(Eyeball Records, PO Box 1653, Peter Stuy Stn, New York, NY 10009)

V/A - "Fuck New Jersey, This Is Eerie" EP

This cool packaging contains a silly 7" full of well executed cover tunes. The RETODZ do an impeccable version of AOD's "Fishin' Musician". The GO-GO RAYS skank up a high energy ska version of the MISFITS' "Return Of The Fly". TEN 23 groove through a '60s flavored "Velvet Elvis", and of all the MISFITS songs, MY 3 SCUM rip through "American Nightmare" and "Hybrid Moments". A MISFITS' paradise. (HM)
(Smog Veil Records, 4249 Orchard Dr, Saybrook, OH 44009)



V/A - "Grind In The Mind" EP

What a letdown! I thought for sure this was gonna bust my nuts through the floor. Instead, I was left wondering "why did they bother". This has WADGE, MAISIE, FORCED EXPRESSION, VILENTLY ILL, ENEMY SOIL, and AGORAPHOBIC NOSEBLEED. Almost the whole record sounded muffled and too bass heavy. And most of the material, seemed like throwaway tracks. Most of the bands on this have other releases that are awesome, but this compilation just didn't work for me. (RC)
(Bovine, PO Box 2134, Madison, WI 53701)



V/A - "HC Scene 1" CD

This is a nine band comp from Brazil, with each band supplying 2-3 songs, some singing in English some in Portuguese, I assume. The music is split up between poppy melodic hardcore and more straight up hardcore. HARD MONEY and HEFFER are both pretty bouncy at times bringing NOFX to mind. T.S.E. and EUTHANASIA play in a BIOHAZARD vein with the vocals venturing into a rap style at times and EUTHANASIA getting close to death metal. HDC and MUKEKA DI RATO throw some ska beats in, but not enough to annoy. A pretty well rounded comp. (TH)
(Lab Records, CP 990, Londrina, PR, CEP 86001-970, BRAZIL)

V/A - "Hot Curly Weenie" CD

Now this is what a cheapo sampler should be like. Fuck "Heide Sez". A comp from Recess with catalog stuff as well as unreleased stuff and out-of-print stuff. Hence, this is interesting in addition to serving some purpose. PROPAGANDHI, QUINCY PUNX, DWARVES, FYP, as well as the awesome PUD (re-press their EP already—I never saw the fucking thing). A great release and bargain. (RL)
(\$3 ppd: Recess, PO Box 1112, Torrance, CA 90505)

MUSIC REVIEWS

V/A - "Girls In The Garage Vol 7" LP

As with the other volumes in the series, the emphasis tends to be more on pop than on garage (although some of the performances have a degree of not unappealing amateurism). Fans of obscure femme pop will already be all over this. Highlight is the HONEYBEES "You Need Me" (from the episode of "Gilligan's Island" with the MOSQUITOS). Mrs. Howell - you go, girl. (DD) (Romulan)

V/A - "I've Got My Friends" CD

16 bands on this, and amazingly enough, this is by far the best comp I've heard in a long while. It's San Francisco vs. Boston with fine choices to represent each. SF's greats include SWINGIN' UTTERS, LOWDOWNS, DEMONICS, WORKIN' STIFFS, MUTILATORS, RANDUMBS. Boston gives us DROPKICK MURPHYS, OUTLETS, SHOWCASE SHOWDOWN, FREEZE, BASTARD SQUAD, UNSEEN. Plus several more. Totally worthwhile, plenty of variation in styles, but every bit punk rock. (RY) (Flat Records, PO Box 7504, Quincy, MA 02269)

V/A - "Killed By Death Vol. #12" LP

Well, I guess these things are still proliferating like mushrooms and have pretty much become the vinyl equivalent of a chain letter among the record scum *cognesenti*. So... more obscurities with the more well known being LEGIONAIRE'S DISEASE BAND ("Downtown), Seattle's SILLY KILLERS ("Knife Manual"), Chicago's STRIKE UNDER ("Context"), the Maine STAINS, and even EBENEZER & THE BLUDGEONS with the classic "Week-end Nazi". Rounding out the pack are more unknown (at least to me) but still cool stuff from bands like GENERAL FOODZ, LIZARDS, INJECTIONS, MEATY BUYS, etc. A good mix of the usual amateur fucked up shit with the pop-punk and the straight punk rock stuff. Also excellent sound quality too. (HD)

(Redrum Records, no address)

V/A - "Movieage" video

8 bands from the Burning Heart stable provide us with 17 MTV style videos here. While I liked most of the music, visually it just didn't do it. BODYJAR gave us the mandatory band in a room video, and NO FUN AT ALL showed that their BAD RELIGION influence ranges farther than just their songwriting. The other videos are provided by: MILLEN-COLIN, 59 TIMES THE PAIN, BREACH, CHICKENPOX, LIBERATOR, and MINDJIVE. My advice would be skip this video, and buy the records (JF) (Burning Heart Records, Box 441, 70148 Orebro, SWEDEN)

V/A - "Let's Try Something Newer" 10"

This is a nicely packaged comp with SUBMACHINE, PRESSGANG, VIOLENT SOCIETY, SISYPHUS, and more. Some hardcore, some singalong E.Y.M. music. I don't know how this record will make you feel. Made me a little queasy and teary. (BB)

(CI Records, 739 Manor St., Lancaster, PA 17603)

V/A - "Oi! It's Party Time... Vol. 2" EP

Mother of god! I know it's standard procedure to review the a-side first but the b-side of this fuckin' a rocks like no other, with TORQUE MADA from France taking top honors in a big way. Their song is a mixture of reggae inspired guitars and beats during the verses which then break into huge choruses where things kick into high gear.

A masterpiece of a song! The next cut courtesy of those wacky Germans POBEL AND GESOCKS is a tough street rock anthem with the big backing vocals and tons of balls due in large part to the singers gritty vocals. Serious riot in the streets, smash the window of a cop car kind of stuff (the same kinda' feel as "The List" by FILTH). As for the a-side, Spain's RUIN BOIS is barely worth mentioning. Their song is so generic, limp and lifeless it'll bring tears to your eyes. Fortunately, France's CHARGE 69 pick up the slack on the next song and turn in a pogo punkin' number that will get you off of your sorry ass in no time. Hmmm...three out of four. That's pretty damn good these days. (RM)

(One By One Records, Bellvue 56450, Theix, FRANCE)



V/A - "Oi! What Happened to Punk" 2xEP

THE KRAYS start this dual split EP off with "Sobriety", a decent punk song about alcohol as an escape route. The song has a small bit of ska filler in the middle that detracts from its power. THE TRUENTS follow with some faster shit called "Primary Schools" that is fun and spirited. Both bands contribute one more original and then team up on a SHAM 69 cover, "Dare To Win". All in all, the two records give an indication that these bands have talent but these recordings do not go over-the-top. Watch for more from THE TRUENTS and THE KRAYS. (BR) (Intensive Scare Records, PO Box 142, New York, NY 10002-0142)



V/A - "One Big Happy Slam Pit" LP

This comp has a good selection of bands who play various styles of punk, from the poppier end to the more aggressive hardcore side of things. There's 22 bands in all, some are really good, and some are not so good. Bands like ILL REPUTE, STALAG (formerly STALAG 13), and THE FREEZE prove that their time has come and went years ago. Then there are some really good bands on here like THE FORCE, DIVISIA, SEX OFFENDERS, JUGHEAD'S REVENGE, LITMUS GREEN, BICKLEY, DYF, DAMNATION, and BLANKS 77 that make this worth the price of admission. The packaging is nice, comes in a gatefold cover, and on clear vinyl. (MA)

(Spider Club Music, PO Box 95365, Seattle, WA 98145-2365)

MUSIC REVIEWS

V/A - "The World Still Won't Listen" CD

A tribute LP to the SMITHS. OK, I admit being a SMITHS/MORRISSEY fan that this caught my attention; SCREW 32, YOUTH BRIGADE, DOWN BY LAW, and hardcore versions too. But this really sucks bad. Kinda like that DESCENDENTS tribute that had lesser versions across the board. Same here. A waste even for (or especially for) die hards. (RL)

(Too Damn Hype Records)

V/A - "Osaka International Pirate Radio" CD

A compilation of Japanese and almost Japanese noise/almost noise type things. You get a whopping 23 bands spread out over 25 tracks and if this isn't record review purgatory, than my name is... (but i digress). From what I gather, you get a lot of screaming, stuff falling over, radio samples, distortion, more distortion and the always annoying VON LMO doing some more alien mumbo-jumbo. From what I can surmise from my cursory (and sanity saving) one-pass listening, the good shit includes: the LUMPENS, the unholy punkanoisability of GROUND SUPER, more lo-fi retro grit from GO DEVILS, some weird shaky singing/organ playing from MACHINE GUN TV, the rickety noise of XEROBOT, spy theme/bored singing thing from WON WONS..... Some of this stuff you do have to listen to believe, (why am I flashing so hard on "TETSUO THE IRON MAN" now??) (HD)

(Spencer Kaufman, 3115 Brighton 6th St. #6B, Brooklyn, NY 11235)

V/A - "Ox Zine #25" CD

CD comps in general are a nuisance. While they provide cheap means for a number of bands to get exposure there seems to be little if any quality control. Most annoying of all is the assumed requirement of filling up every last second of the 70+ minutes available. Here, however, is a welcome change. A good mix of bigger and lesser known bands, and more importantly a variety of styles are represented. From GBH to J CHURCH, and WOLFPACK (Sweden) to HIP YOUNG THINGS, this has something for everyone, including a few stinkers. Oh, and there's also a post RAMONES project. This comes with the latest Ox zine. (TH)

(Ox, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Punk Rock From Holland" LP

Boy oh boy!!!! These fucking comps are coming out of the woodwork each month!!!! This is actually good to some degree because in these dreadful times all of the "stamp collector" motherfuckers have bought up all the original "punk" records from the past and either horde them or mark the prices up so high that it's all rather impossible for any decent person to obtain them. Let's face it folks, punk rock has become a market place for comic book geeks who can't get laid. I see them all the time at the record swaps buying it all up. So anyways, these types of records have a purpose, so this long lost music can be heard by everybody, not just a fortunate few. My complaint with this record though is that it claims that only a hundred were pressed. So that really defeats the purpose then. Give it a week and this record too will become a collector's item. Oh yeah, I forgot to mention that this record contains a bunch of cuts from old Dutch punk bands like NITWITZ, METS, FILTH, etc. (SW)

(no address)

V/A - "Punks, Skins & Herberts" LP

Helen strikes again with another good release full of punk and oi music. Includes Ireland's SKINT, Australia's COMPOUND FRACTURE and England's JUMP-IN' LAND MINES, THE KRUNCHERS, and last but not least, BUS STATION LOONIES who come out on top with humor, talent, and two alcoholic herbert anthems. (TB)

(Helen Of Oi! Records, Station House, Ringstead Road, Sedgeford, Norfolk, PE36 5NQ, ENGLAND)

V/A - "Punk Vs. Ska Round 1" CD

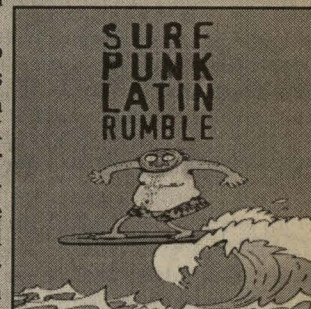
Ska and punk duke it out on this 28 song masterpiece. In the punk corner wearing the fuck you trunks we have the WHITE KAPS and THE GRABBERS, (and a shit load of others, these were just my favorites) and in the other corner wearing the checkered trunks, we have SAVE FERRIS and MY SUPERHERO. It's a fight to the death. Who's gonna win? Check it out for yourself, skinny! (AT)

(Skratch Vegas Records, Box 2175, Newport Beach, CA 92659)

V/A - "Surf Punk Latin Rumble" 2x45

This Spanish comp brings together four sides from four bands, housed in a nice gatefold sleeve. SHOCK TREATMENT continue their love affair with the RAMONES, with "She's On the Moon" as a nice pop tune and "I Wanna Be Alone" sounding like an outtake from "Road To Ruin"; DEPRESSING CLAIM are strong at fast, melodic tunes that sound almost Swedish in their style and song structure — that's a good thing; DEH PILLS are a more standard variety of three-chord punk, except rougher around the edges, though you won't be able to get the chorus to "Teddy Bear Girl" out of your head for a while; and THE CHROMOSOMES continue in the pop-punk groove, though their three tunes seem to lack the same snap of their contemporaries on this release. Light, and somewhat derivative, but all-in-all, enjoyable. Recommended. (SS)

(No Tomorrow, Apdo 1134, 12000 Castellon, SPAIN)



V/A - "Weeds In The Garden" LP

This is a compilation of eighteen bands that are mostly from either Colorado or Cali. SON OF SAM, LINK 80, THE HEXED, FLUX OF DISORDER, and THE VSS all contribute tracks. The standouts were THE HEXED, who played a BLACK FLAGish sounding hardcore, and THE VSS who play their brand of fucked up art rock. Worth checking out. (CW)

(Paco Garden Records, 569 E. Colfax Box 123, Denver, CO 80203)

Hopeless Records

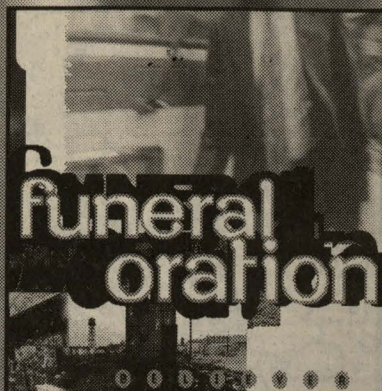
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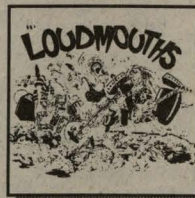
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FILE UNDER MUTANT POP

Hope some of you caught that little history of punk segment on The Learning Channel last month. Not bad at all... THE PISTOLS, THE CLASH, and X—that gets pretty close to the deal. COSTELLO and CHRISSIE HYNDE, damned straight... Don't care about your hardcore heros from 1984, fuck that macho, shirts-off HC shit—a degeneration of REAL punk. HC was the lost decade. Ramones weren't the deal either—they're way more important as a musical influence than they ever were as a band. The stuff came back from the grave in the 1990s. Dunno why, but yaay for that. Anyhow, here's a few more red hot tidbits from the American pop-punk underground, circa 1997. Thanks for your support, your biz make the records happen, never forget that. —T. Chandler



The
AUTOMATICS
"Kala! Kala! Kala!"
import EP
Czech pressing
Finnish label
\$4.00

The mighty Rami Wallenius of Killer Records, Pori, Finland, has done it again! Another wonderful package, as nice as the job he did on his licensed edition of BORIS "D&M"... This time it's a record by the amazing **AUTOMATICS**. In the spirit of smashing Anglophonic cultural hegemonism, the Jesses and Heartthrob Ryan have done a new FINNISH version of "Do The Fish." Kala means "fish" in Finnish, by the way, end of today's language lesson. Not only is the song sung in Finnish, it features HORNS. Yes, the most ridiculous production of a minimalistic poppy punk song in the history of recorded music. But wait, there's more! Done in four colors of vinyl: white, purple, clear, and yellow. But wait, there's more! Three previously unreleased gems on the B-side. But wait, there's more! First time ever on vinyl for "She Likes Girls" on the A-side. Send me your loot, four bucks a slice!!!



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MP-16 AFTER SCHOOL SPECIAL "Wrong" is a third masterful installment of distilled teen angst with ripping guitars. One of the very best bands in the con-ta-reeeee, you need to check this record out on the double, 'cuz I know you'll want the new AFS CD as soon as you spin this a couple times. Got their other rex, too.

Don't forget the new stuff by UNDERHAND, MORAL CRUX, or the hopefully ready-to-ship MUTE ANTS thing either... Any of those are \$3 postpaid—and they all rock, trust me!!!

MUTANT POP CDS COST TEN BUCKS

* MP-502 AFTER SCHOOL SPECIAL debut CD < Out now, I fucking hope!!!
MP-501 THE AUTOMATICS self-titled CD < Hurry up and get this!!!

Mutant Pop Records

*MP-20 THE AUTOMATICS "10 More Golden Greats!" < Pretty soon...
*MP-19 THE MUTE ANTS "Planet of..." < Taaa Daaaa!!! It's here, I think!
*MP-18 SICKO "Ten Threes" < ***\$4*** Sameboard sleeve—COOL!!!
MP-17 THE AUTOMATICS "Makin' Out" < Indispensable poppy punk
*MP-16 AFTER SCHOOL SPECIAL "Wrong" < Better be out by now!
*MP-15 THE CONNIE DUNGS "No Chance" < On the launch pad...
MP-14 UNDERHAND "Connections" < Like Zoinks! but better...
MP-13 THE AUTOMATICS "10 Golden Greats!" < 10 tracks, all winners
MP-12 MORAL CRUX "Victim of Hypo" < Top pop from '77-sound vets...
MP-11 BUGLITE "Sorry to Disappoint You" < Smoooooooooth!
MP-10 JCCC "Victoria's Secret Sauce" < The best JCCC rekkie, bar none.
MP-09 SCRATCH BONGOWAX "Doppio on Liz" < Still got purple wax!
MP-08 CONNIE DUNGS "I Hate This Town!" < Selling fast...
MP-07 UNDERHAND "Under a Glass" < Genius, pure genius!
MP-06 EVERREADY "County Transit System" < America's favorite drunks
MP-05 THE AUTOMATICS "All the Kids..." < Debut from the Jesses & Co.
MP-04 STINK "I Don't Want Anything That You've Got" < Allied Boys
MP-03 BORIS is gurgling about..... THINK PINK!!!
MP-02 ROUND NINE self-titled EP < Five Fifteen hits...
MP-01 UNDERHAND "Desire" < The rippin' record that launched a label.
MP-703 THE PULLOUTS "A Lot of Power Tool..." < Fast, catchy, cool...
MP-702 JCCC "Punk Explosion!" reissue < Mainline your JCCC here
MP-701 EVERREADY "Kalifornia" reissue < Third album out on Cool Guy!

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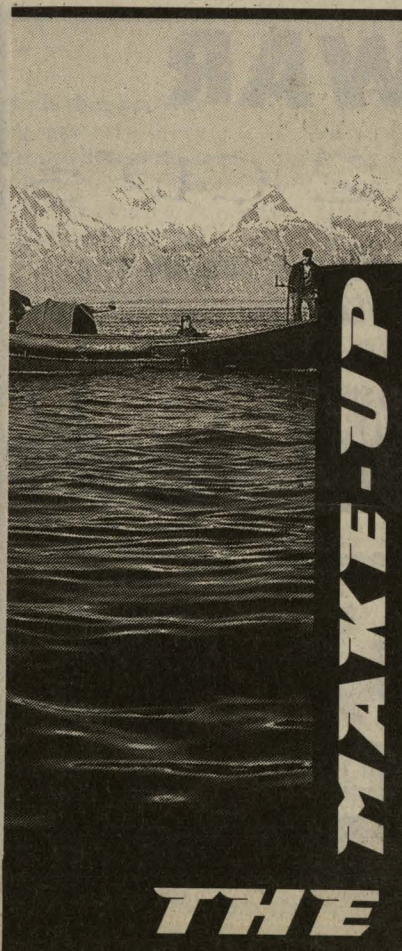
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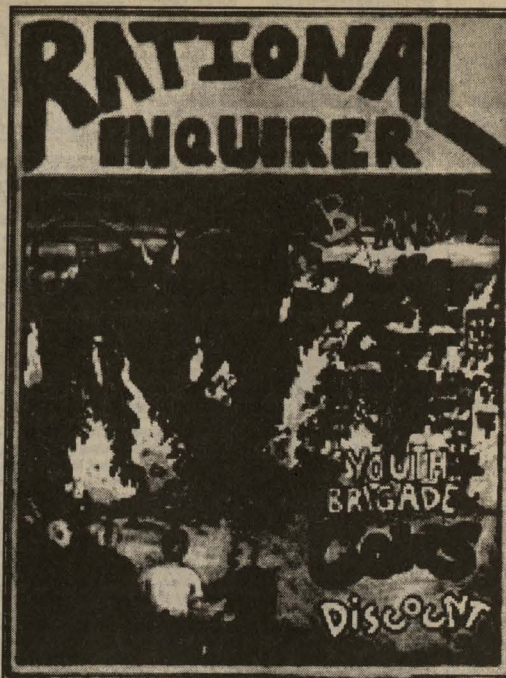
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MORE!

RI #8 is finally out!

amidst the purchase of a new house, stolen car, and general personal chaos. Our best issue yet featuring interviews with The Queers, Rocket From The Crypt, Blanks 77, The Cows, Fun People, Creamy Llectric Santa, Let's Go Bowling, Discount, Dayglo Abortions, Frodus, etc. Included are articles on DIY concert promotion, record making, columns, record and zine reviews, and tons of cool ass photos. Full color glossy cover!

Oh yeah, this issue comes with a 36 band compilation CD music sampler featuring the likes of: The Freeze, Bollweevils, Skankin' Pickle, Funeral Oration, Falling Sick, The Nobodys, Parasites, McRackins, Discount, Everready, Tiltwheel, Larry Byrds, Less Than Jake, Boris The Sprinkler, Brutal Truth, Against, PELME, Rebel Truth, Cheater, Gotohells, Pink Lincolns, Gimcrack, and many more!

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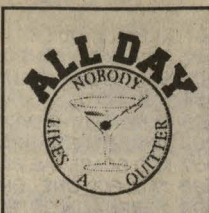
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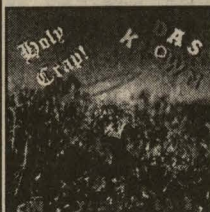
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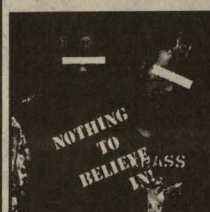
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Mon. March 31 - Winston Salem, N.C.
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Thurs. April 3 - N.J.
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Sat. April 5 - State College, Pa.
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Tues. April 8 - Ashland, Ky.
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Th. April 10 - Champaign, Ill.
Fri. April 11 - Chicago
Sat. April 12 - Green Bay
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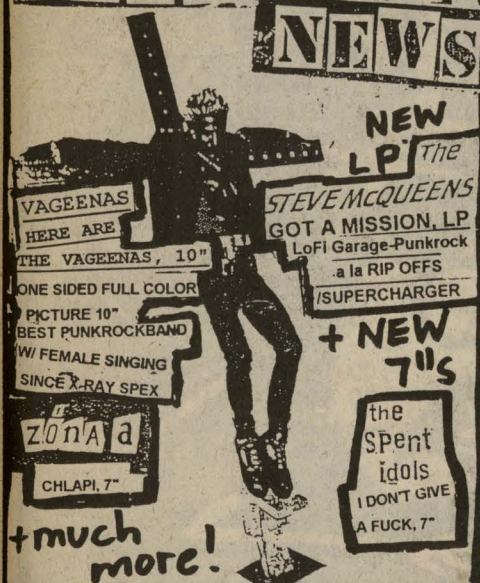
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Jan 24	TBA	San Antonio, TX	Feb 5	Lucy's Records	Nashville, TN
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Jan 26	The Angel	New Orleans, LA	Feb 7	Quazar	St. Louis, MO
Jan 28	Skatepark of Tampa	Tampa, FL	Feb 8	Skate Station	Fayetteville, AR
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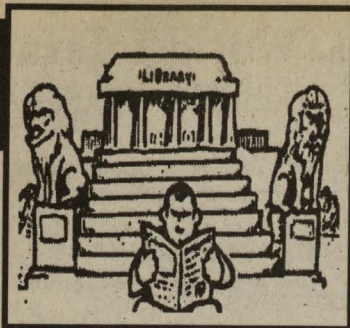
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BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (BN) Brandon Newton, (HR) Hollie Rocka, (CS) Chris Snak, (TT) Travis T, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

ANTIPATHY #1 / \$.50

5 1/2 x 8 1/2 - copied - 36 pgs

This zine has accomplished what few others do, it has actual content. It looks fairly boring but it contains good writing on the Resist and Exist gathering (which the author helped organize), the EPR (a newly active Mexican revolutionary group), non-monogamy, the authors race for mayor, prison, and reviews of records, zines, and gatherings. There are also inserts including the infamous HomoCore Militia Manifesto and several more pages of handwritten rants, but they are entirely unreadable. A better than good release. (AR)

Mike / PO Box 11703 / Eugene, OR 97440

BAZOOKA #2 / \$3.00 ppd

5 1/2 x 8 - copied - 44 pgs

Well lo and behold, another 'zine that I don't mind reading. Interviews with the Bassholes, the 1-4-5's, and plenty in the reviews and commentary department. Nice use of a old-school manual typewriter as well (as opposed to the MacWrite program that finds use at MRR), as well as a neat eye for clip art and found graphics. First-rate. (JH) Tom Arnaert / Patrijzenlaan 20 / 8900 leper / Belgium

BETTERDAYS #9 / \$1

5 1/2 x 8 1/2 - copied - 18 pgs

Better days is a good zine with a lot of information about Sonoma county, including a page about R.A.T. Records, an all-girl label in Cotati, and an open letter to Sonoma Co. from A-Head telling it Farewell and get along without me. Tim's (ed) stories are very personal, written diary-style about living in Santa Rosa, getting beat up, getting evicted, going on tour, breaking down, visiting stagnant alcoholic family and friends in Tennessee, but they are a bit overloaded with a pessimism and nostalgia that ends up making the whole zine seem sorta sad, like a coming of age novel that means to be inspiring, but just ended up depressing me, but might end up inspiring you.... (HR) PO Box 14234, Santa Rosa, CA 95402

BOOK OF LETTERS #4 / \$3 ppd

5 1/2 x 8 1/2 - copied - 32 pgs

I think I've seen this done before, but this is a great version of witty, twisted and generally punk-type letters written to annoying companies, and their replies. There's about 20 different letters, some very funny, and the business-like responses from the targeted companies. It's a good read, and should give all you punks some ideas on how to annoy some of your favorite "American" businesses. (JX)

Rich Mackin / 1298 Commonwealth #4 / Allston MA 02134

BOYCOTT QUARTERLY

#13 / \$4.95

8 1/2 x 11 - newsprint - 52 pgs

Everything you want to know about voting with your checkbook. The way you spend your money has direct political impact whether you think about it or not, so it's better to be informed about the companies you support than to inadvertently put your hard earned paycheck into the hands of people who would just as soon see you on the streets if it meant more profit for them. This issue also includes stuff on Labor activism and welfare reform, as well as the usual comprehensive listings of current boycotts under way (both liberal and conservative). It may seem pricey, but it's a labor of love. (AM)

Center For Economic Democracy / PO Box 30727 / Seattle, WA 98103-0727

CANDLES FOR GIRLS #3 / \$1 + 2 stamps

5 1/2 x 8 1/2 - copied - 18 pgs

O.K, this one says it on the front; "Coming of Age". Jennifer works through her sexual abuse history by writing about it, which is pretty fucking brave. Lots of poetry, and info about the pill and its effects, natural

birth control methods, and other herbal medicines for girls, some book reviews, zine reviews.

(HR)

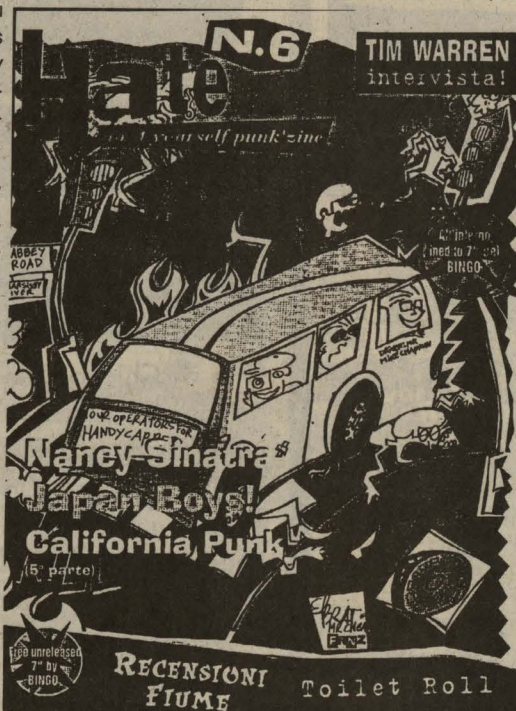
PO Box 2695 / Madison, WI 53701-2695

COMETBUS #39 / \$2.50

5 1/2 x 8 1/2 - printed - 62 pgs

More like a "Cometbus Presents..." type of deal than a regular issue, this is all comics by this should-be-legendary guy named Bobby Madness. It's hard to describe his style 'cuz it's pretty unique. Some of the detail work reminds me a little of R. Crumb, but it's way more graffiti style. The stories

capture perfectly all of the heartaches, good times, and dumb luck of being a fucked-up punk kid. Getting beat up, getting busted, getting high, getting dumped, it's all there. It's amazing how objective this seems. He comes across as totally fucked-up, but still remains endearing. Definitely the most inspirational zine I've come across in a long time. I can't think of any current punk rock artist who is even half as rad (except for Richie Bucher, but that goes without saying). Even if you don't dig comics, you will still like this zine, so cough up the two-fifty, ya deadbeat. (JN)



PO Box 4279 / Berkeley, CA 94704

COUNTER INFORMATION #47 /
Donation/postage

8 1/2 x 11 - offset - 4 pages

This long-running class struggle news-sheet has always done a great job of covering organized resistance from all over the world, bringing our fights closer together and encouraging the idea that we're all in this together. This issue features Britain's Job-seeker's allowance, the Detroit News strike, the McLibel case and the Royal Mail postal workers strike. As always, C.I. really needs your financial support to keep it going. I'd hate to see this vital resource disappear. (AM)

c/o Transmission / 28 King St / Glasgow
G1 5QP / Scotland

DO A RUNNER! #1 / \$2.00 ppd

5 1/2 x 8 1/2 - printed - 20 pgs

If you can't tell from the name this zine's area of coverage is the oi/street punk scene here in the U.S. It's printed on a pretty heavy stock paper and the layout is clean as are the photo's. For better or for worse this comes with an interview with those dipshit's from Delaware Stormwatch. Their whole anti-gay stance is pretty asinine and no I'm not a "mama's boy" or "fashion faggot", I just don't give a shit who's fuckin' who. I also noticed one of the dudes doing this lists the Nazi band Public Enemy in his top ten? This issue also comes with Templars and Lower Class Brats interviews, a reprint of an article circa 1977 from "Sniffin' Glue" fanzine on Sham 69, a short interview with Bob from Helen of Oi record and zine reviews. (RM)
Sound Views / 96 Henry St #5W / Brooklyn, NY
11201-1713

DOGPRINT #9 / \$2

8 1/2 x 11 - newsprint - 54 pgs

Yeah, I know what you're thinking. This one's got it all. Good photos, interviews with sXe bands - Ignite, Trial, Shift and the like, and sweet emo columns to shed a tear to (and smear the ink), but something's not right...

could it be the fact that for every 1 1/2 pages there is one page of ads? Or is it the fact that they deny their emo-ness? Or is it the fact that the writing quickly becomes repetitive? Hmmm... (RD)

PO Box 84 / Suffern, NY 10901

EARQUAKE #50 / \$2.00 ppd

8 x 5 1/2 - printed - 32 pgs - French

This issue has an detailed interview with Maloka who organize an anarchist festival

every year. Here they relate the events that happened last year. Other interviews include Riot / Clone, Gashuffer, and Kent McLard of Heartattack fanzine. There are also plenty of new record reviews. (HH)

Fred Leca / 55 Rue St Jean / 88300 Neufchateau / France

FIVE KNUCKLE SHUFFLE #4 / \$1 ppd

8 1/2 x 11 - copied - 22 pgs

Overall a pretty good lookin' and funny zine. Included inside: transcripts of prank phone calls, paper dolls, comics and interviews with FYP and the zine's own savior. Also reviews columns and a very funny list of 60 lessons learned the hard way. (JBF)

PO Box 41 / Leland, MS 38756

FLEX DIGEST / #21 / \$3.00 ppd

11 1/2 x 8 - printed - 80 pgs - German

If one were to send for an overseas zine this month this would be the one I'd choose. It is an excellent issue. There are interviews with Jello, with Doom, and Eric Drooker. Check out Eric's graphics! There are also lots of interesting articles, reviews and other bits of miscellany. (HH)

Postfach 703 / 1061 Vienna / Austria

GEE-ZUZ #25 / \$2 ppd

8 1/2 x 11 - copied - 28 pgs

This is the negative issue, which is pretty much how I feel about this zine. The ed. prefaces his interview with Jim Goad by saying that Answer Me! is his biggest influence. I can't stand that kind of stuff.

There are a couple of articles on why you shouldn't have kids, including a disappointing one by Beth Loudmouth where she talks about how gross retarded kids are - clever. Interview with the Lunachicks, a thing on vasectomies, reviews, etc., a faux ad for a concentration camp game. This kind of shock tactic shit

just doesn't work for me. (MJW)

2043 East 23rd / Vancouver, BC / V5N 2T9 / Canada

GREAT GOD PAN #8 / \$5.00 ppd

8 1/2 x 11 - offset - 60 pgs

This should have been in the last issue!! Sorry! There's a lot of great stuff here in this zine, from all the bizarre news bits, to articles on Bigfoot and Chupacabras. The big feature here though is the history of the South Bay

scene recounted from various people who were in bands from that time, along with many photos and fliers. Southern California punk history has always amazed me, and this certainly does the job. There are also reviews of books on LA, a write up on the Descendants, and more. Comes with an EP featuring Pennywise, 98 Mute, Fishticks, etc. Recommended! (MA)

PO Box 491 / Hermosa Beach, CA 90254

GREEDY PIGS #3 / \$2 ppd

8 1/4 x 6 - copied - 32 pgs

I liked this one, out of England, read about some bands I hadn't heard of, Kickback, Stampin Ground, Peligro, and some stuff about the Subway Sect. A few editorials, usual reviews etc. A very friendly zine. (GF)
19 Brindley Rd. / Rugby / Warwickshire
CU214BJ / UK

GUINEA PIG ZERO #3 / \$3 ppd

5 1/2 x 8 1/2 - offset - 48 pgs

A self-described journal for human research subjects, GPZ is a deeply interesting and well researched study of the research profession, historic and contemporary. It examines closely the class issues involved in becoming a human guinea pig, and also sheds light on the unethical practices of many researchers. As a former guinea pig myself I was especially drawn to this, but I am sure that many of the articles in here would be of interest to anyone, particularly fans of Murder Can Be Fun and that sort of thing, as a lot of failed medical experiments really do come under the heading of "True Crime". (AM)

PO Box 42531 / Philadelphia, PA 19101

HAIL! #1 / \$1.00 ppd or stamps

5 1/2 x 8 1/2 - copied - 44 pgs

This zine reminded me a lot of Hex. It's a personal account of her band's two week US tour. She makes sure to mention all of the little things that make touring worthwhile, the crazy strangers and acquired bruises and the rain. It's written in a kinda romantic, dramatic style. The layout is real clean, with no graphics whatsoever, save for the cover. A good read. (JN)

Alison / 1566 Shorelands Dr. East / Vero Beach, FL 32963

HATE #6 / **URLO** #16 / £7.00

8 1/2 x 11 - printed - 68 pgs

Written entirely in Italian, this beautiful zine comes with a Bingo/Beat Offs split ep and a mail order catalog. Interviews with: The Manges, Mirabilia, Boyz Next Door, Peawees, Tupelo, Mondo Topless and a whole lot more. Both sides of this zine feature reviews and finely reproduced pictures. (JBF)

Pierluigi Bella / Via Vidaschi 11/b / 00152 Roma / Italy

HOOF SIP #27 / \$2.00 ppd

8 1/2 x 11 - copied - 26 pgs

Another fine issue from our friends at Hoosip. This is their dot matrix issue, as most of



the graphics seem to have been made on a crappy TRS 80 computer from the early eighties. In this issue they bash Fat Wreck Cchords (sorry, too easy a target kids), talk about leprechauns (very cool choice), and interview SNFU. As always, Hoosip includes their fucked up brand of humor: cartoons, character sketches, good natured slagging etc.. Well worth buying. (CW)
3505 Lakewood Dr. / Waterford, MI 48329

INNER MUSCLE #6 / 6 stamps or trade
8 1/2 x 11 - offset - 64 pgs

This is 'actually a split issue with 'Shat Upon', another Missoula 'zine with a somewhat less eye-catching cover, so they get second mention as a result - the 'Inner Muscle' half contains interviews with the editor of former SF 'zine 'Great God Pan', local band Humpy, a travelogue of a cross-country trip, and many reviews and listings. The 'Shat Upon' has stuff about the history of Missoula hardcore over the last decade, a lengthy journal of a stay in Finland, and a survey of failed pick-up lines. Either way there'll be plenty to keep you occupied. (JH)

PO Box 8681 /
Missoula, MT /
59807-8681

INTERNATIONAL STRAIGHT EDGE BULLETIN #20 / \$??

5 1/2 x 8 1/2 - copied - 32 pgs
This is such a cool idea. Basically what this zine is, is contributions from kids all over the world. There is representation from England, France, Uruguay, and Singapore to name a few. As you can see with the title this is a straight edge oriented zine. I enjoyed it quite a bit. Highlights are the interviews.....Rich from Armed With Anger Records, and Brian from our own US, "Inside Front" zine. Another great feature is the scene reports from Chile, Greece, Yugoslavia, Finland, Brazil, and Singapore in effect!! This is just the neatest thing I have seen in such a long time. (LU)
Y. Boislevé / BP 7523 / 35075 Rennes cedex 3 / France

JERSEY BEAT #58 / \$2 ppd

8 1/2 x 11 - newsprint - 108 pgs
This is a great zine, reminds me of the things I like about punk rock. There's an article with Ben Weasel about Lookout's business prac-

tices, and also an interview with him on Screeching Weasel. There are some good interviews in here, like one with Milo from the Descendants. 3 tour diaries (1 good, 2 crap), an obit. for Donny the Punk, info on Maxwell's, lots of articles, they have tons of reviews - they even review demo tapes - and all kinds of interesting junk. Totally music based, it covers a bit of experimental and dance as well as punk rock. Recommended. (MJW)
418 Gregory Ave. / Weehawken, NJ 0787

KABLOOEY #3 / \$1

8 1/2 x 11 - newsprint - 32 pgs

An Albuquerque fanzine with a preference for garage music brings us interviews with the Loudmouths and Welt, as long as a long interview with locals, the Drags. There's also a lot of personal writing, about Disneyland, and mental illness & drugs, some comics, the scene, the usual zine stuff. This has potential, hopefully it will continue to grow. (MD)
Brian Angel /
6516 Astair Ave.
NW / Albuquerque, NM 87120

Quarantine Fanzine

Issue Four

Two Dollars



Interviews with:

MADBALL, DISBELIEF, downset, Ian MacKaye of Fugazi
BIOHAZARD, Sick of It All, Professional Skateboarder: Jamie Thomas

sue of garage punk from these kings of trash. There are interviews with Witchery Wild, The Satelliters, Sanity Assassins, Pickpockets, TV Killers plus others. There also loads of new music reviews with cool graphics. Finally this issue comes with a tape of French garage/punk bands. Lots of good sounds here. Next issue in English, can't wait! (HH)
38 Rue Beauvais / 56100 Lorient / France

LEGION OF DOOM #5 / \$1.00 ppd

8 1/2 x 11 - copied - 24 pgs

This may be the last issue of this zine. There are interviews with Unbroken, and New Day Rising, a few opinions, and reviews. The thing I liked most about this were the reviews, they're so opinionated, and usually on the mark in their criticisms it's funny. There are also a few good photos of various bands. (MA)
Brian Ryder / 8707 Carriage Lane, Tinley Park, IL 60477

LIFESIZE #1 / \$2.00

5 1/2 x 8 1/2 - copied - 31 pgs

The girl who drew this comic seems like she must be around 16 years old. Three fictional

stories, one about a love-child named Two-Lip, another about pepper spray, and the longest one about a rich girl who gets a job in the mall. The drawing is decent, but not real developed. You can tell that she'll probably be a bad-ass artist in a few years. Get this so you can say you were into her when she was just starting out. (JN)
Stephanie Fickbohm / 7800 Iltis Dr. #B19 /
Des Moines, IA 50322

LOSERDOM #7 / Free

8 x 5 1/2 - printed - 24 pgs

This small anarchist zine from Dublin is totally cool. There are interviews with the Rejected and Citizen Fish. The zine also has some columns, comments on the local scene (the Hope Collective) and music reviews. (HH)
35 Mapas Road / Dalkey / Co. Dublin /
Ireland

N.O.T. #6 / \$6.00 ppd

8 x 5 1/2 - printed - 128 pgs - Spanish
NOT stands for Nasty Obnoxious Trash and this double issue comes with compilation CD, see record reviews. In this issue there are interviews with Rip Offs, Lazy Cowgirls, Teengenerates, Jeff Dahl, Fury 66 plus many others. The second issue is nearly forty pages of record reviews. Definitely a great zine for those who read Spanish. (HH)

Mario & Laura / PO Box 60167 / 28080
Madrid / Spain

OINK! #3 / \$2.00 ppd U.S. / \$3.00 World
tabloid size - 8 pgs

This is an interesting zine. A bit more like a newspaper actually. It covers all things oi and ska related with the focus being the New York and New Jersey scenes. This is a good source of info with a considerable number of listings among the record, book and zine reviews as well as a small classified section. While it takes a bit in the personality department, more stuff like the oi! crossword puzzle would be cool, the people doing this are off to a good start. (RM)

PO Box 46 / Creskill, NJ 07626

OX- FACE THE FACTS #25 / \$5.00
ppd

11 1/2 x 8 - printed - 116 pgs - German
This issue comes with a compilation CD with thirty bands from around the world. There are interviews with Novotny TV, The Saints, Motorpsycho, Yuppicide, Swoons and Lee Hollis. There are also plenty of music reviews and cool ads. (HH)
PO Box 143445 / 45264 Essen / Germany

PANACEA #3 / \$2

7 x 8 1/2 - copied - 44 pgs

Wow! It's cool to see younger kids putting out quality stuff. The editor for this zine is 16, and has got something good going here. There are cool interviews with Yankee Wuss and Berzerk that ask interesting, fun questions. There's reviews, lots of writ-

ing on things like curfew laws, violence at punk shows, the Unabomber, Trainspotting, friendship. And oh yeah, the editor is a girl too, all the more reason to support this promising effort. (MD)

PO Box 123 / Gaston, OR 97119

PAPER SUITCASE #4 / \$1 ppd

5 1/2 x 8 1/2 - copied - 16 pgs

Interesting little zine with letters, rants, comments on annoying punk fashions, reviews, personal stories, AIDS information, gay rights and dumb schools. A pretty good zine. (JX)

600 Bomar / Houston, TX 77006

POLTERGEIST #13 / \$? /

5 1/2 x 8 1/2 - copied - 12 pgs

After years of high school French classes, I can hardly read a word of it, but this appears to be a Frenchie zine - punk music zine with interviews with Tech 9, The Bradleys, and Seekers of Truth. I've heard of none of these bands, but there's a page dedicated to Beach Recordings, Doctor Strange Records and one for Skankin Pickle (an ad). Anyway, it all ends with a few pages of poetry that I think might be about pot.....L'herbe verte? However much I detest what we call "ska-punk", I know how to have good time reading aloud la poetry francaise to Janelle. (HR)

Thierry Alcouffe / 34 La Baraque de Luc / F-12450 Luc / France

PSYCO MOTO #5 / \$4.00 ppd

5 1/2 x 8 1/2 - printed - 70 pgs

Now, it may seem that the cover price on this is a bit steep but it's worth it. The full color cover, solid layout and excellent photo quality make this visually appealing and say what you want but I think that's pretty important. This isn't all flash and fluff though because the interviews, varying in subject from The Voluptuous Horror of Karen Black to skinhead women and Lars from Rancid, are interesting and interesting reading as are the short rants, articles, poetry and stories. A great example of the time, care and effort that I wish would go into every zine. (RM)

Ethan Minsker / 45 Ave.

B #2 / New York, NY

10009

PUNK 101 #D / 2 stamps

5 1/2 x 7 - copied - 36 pgs

Another good zine. Although the interests of the people who produce Punk 101 are very different than mine, I enjoyed their product. They remind me of the flip-off-the-pigs kind of punk that I have never been or at least it has been so long since I have that I can conveniently forget that I ever was. Any-

way, interviews with "The Wretched Ones" and "The Nobodys", rants about school, prison, and Jerry Lee Lewis, and my favorite part of the zine; stories! The layout is very cut-and-paste but the personality of the authors makes for an enjoyable read. (AR)

148 E Roe Blvd. / Patchogue, NY 11772

PUNK PLANET #16 / \$2

8 1/2 x 11 - newsprint - 122 pgs

OK, if you're reading MRR, I think you would enjoy this mag, as it offers many similar things. Cool columns (I enjoyed Josh Hooten's), an interview with filmmaker Sarah Jacobson, Damnation, The Dismemberment Plan, Pat West from Change zine, an essay on "Culture Jamming", some fiction, a long article on zine distribution (rad), record and zine reviews, and a million ads. I found some good reading here. There was a story by Joey Vindictive about why the band had to break up that made everybody I showed it to say, "Damn!". That guy has seen some bad times! (TT)

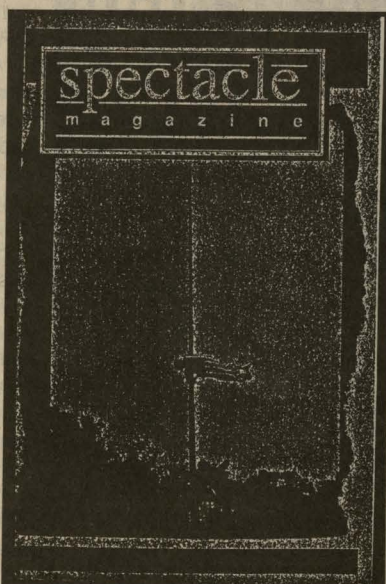
PO Box 464 / Chicago, IL 60690

PURE PUNK FOR RAW PEOPLE #5 / \$3 ppd

8 1/2 x 5 1/2 - copied - 28 pgs

I am not too good at reading Italian. O.K., to be honest I can't understand it at all. Here's what I know: This punk zine has interviews with the Varukers and Impossibili (Italian punk rock band a la Ramones), plus news, live concerts, and music reviews. I.....uh..... loved the pictures of the mohawked, spiked, beautiful punks, though. You know, punks are so beautiful looking! I love them. If the text in this zine is as good as these punk's jackets, and you can read Italian, you should check this out. (TT)

Alex Bagatti / Via Passo Di Badignana N.16 / 43100 Parma (PR) / Italy



PXOX #4 / \$1 or trade

5 1/2 x 8 1/2 - copied - 32 pgs

Pixox? Piss off!! Though at a glance this may appear to be your typical (and somewhat boring) fanzine, this baby manages to pack a lot more punch than most of them. It's got top ten lists, punk rock word searches, jumbles, crossword puzzles, (intelligent) rants and columns, an interview with our very own Timmy Yo, and the usual reviews, all with spirit to burn. (RD)

PO Box 36 / Saratoga Springs, NY 12866

RIGSBY #5 / \$3 ppd

5 1/2 x 8 1/2 - copied - 68 pgs

The fanzine of the Just One Life Collective gets fatter and fatter all the time. As well as the obligatory band interviews (DOA, The Van-

dals, the Descendents - on their "publicity tour", before they even started playing again, gross) there's a chat with Andy Turner from the Instigators, recipes, an article on Ireland, and tons of reviews. Keep up the good work folks! (AM)

142 Springfield Rd / Brighton / East Sussex / BN1 6BZ / UK

SCUMFUCK #33 / ?

5 1/2 x 8 1/2 - printed - 64 pgs

Get a copy of this zine A.S.A.P.! I don't give a flying fuck if you don't speak German and can't read it because it's so packed full of info on the European oi/street punk scene that this is a must for any fan of this type of stuff. This issue contains tons of listings, show, record, zine and demo reviews, interviews with Oi-Melz and The Tin Soldiers. One last note this is put out by the folks that do the record label with the same name. (RM)

Scumfuck / PSF 100709 / 46527 Dinslaken / Germany

SILENT MAJORITY #3 / \$2.00 ppd

8 1/2 x 11 - copied - 40 pgs

I like this zine. It's not earth shattering or anything but the guy who does it seems pretty opinionated and isn't afraid to say what's on his mind. So, it makes sense that most of this is short rants hitting on topics ranging from christian punk to skins in the army. Two things that rubbed me wrong was the positive review he gave the new Total Chaos and the fact that he likes Rage Against The Machine. I fuckin' hate both of these phony ass bands and so should everyone else so nah! Anyhow, there's a long interview with 30 Footfall, a short Guttermouth interview along with zine and record reviews and some poetry. Pretty cool. (RM)

Preston B. / 346 E. 2nd St. / Salida, CO 81201

SKAZZUNK #2 / .25 ppd (.50 world)

8 1/2 x 11 - copied - 14 pgs

Young zine with plenty of enthusiasm and room for improvement. Has short email interviews with George Tabb and Amy from Dischord Records, plus typical zine stuff and northwest soda reviews. I like the price and the pictures of them rocking out at a birthday party. (JM)

PO Box 474 / Gladwyne, PA 19035

SLUG & LETTUCE #47 / \$.05 ppd

11 x 17 - newsprint - 16 pgs

First off, this zine is free except for postage, which shows that it's from the heart. This zine is for the punks, it has book, zine, record and show reviews. It has a cool poster for your wall, it has helpful classifieds for everything, and it has opinions and columns by really cool people that you should say "Right on!" when you read. Seriously though, this zine is punk, and it rocks! (TT)

Christine Boats / PO Box 2067 Peter Stuy. Stn. / New York, NY 10009

SPANK #19 / \$2

8 1/2 x 11 - copied - 44 pgs

Damn, lots of interviews, with Discount, Scrawl, Versus, the Fixtures, Glue Gun, Accustomed to Nothing...a little something for everyone. There's tons of ads, and pages and pages of reviews (shows, records, zines). Definitely worth checking out. (MD)

1004 Rose Ave. / Des Moines, IA 50315-3000

SPECTACLE #4 / \$2.00 ppd

5 1/2 x 8 1/2 - offset - 80 pgs

I read an issue of this a couple years back and was mighty impressed. This issue is a progression of the quality this zine possesses. The focus on music has taken a back seat to the issues of ecology and carving out a niche for oneself in a world which is constantly being co-opted by the corporations. This issue has interviews with Wendy-o Matik, Risky Brasher (about train hopping) which are interesting and informative. Then there are columns, and articles on the Little Rock Outpost, Oil consumption, the US 'war' against Cuba, opinions, thoughts, and more. There's plenty to read, and I'm not even near finished with this. (MA)

Theo Witsell / 1010 Scott St. / Little Rock, AR 72202

STATIC #2 / \$3

5 1/2 x 8 1/2 - copied - 102 pgs

Another monster. This is real big, and packed with stories about work sabotage and pilfering. It's all very interesting and, I think, important, whether or not I totally agree with all the concepts put forth. Also has interviews with Blake and with Pamm and Judd from the real world. Anyone interested in work/ daily routine sabotage should enjoy this, I thoroughly did. (GF)

PO Box 420902 / San Francisco, CA 94142

SURPRISE ATTACK #8 / \$2.00 ppd

5 1/2 x 8 1/2 - copied - 48 pgs

Seems as if I have been getting a lot of stuff to review from Erie the past couple of months. This is another cool hardcore/ straight edge zine that comes out of that area. Includes interviews with Sepultura, Eddie from Refugee fanzine, and Switchstyle. Other highlights include: a bunch of columns that are opinionated and will make you want to write these folks, as well some great photos of your favorite bands! My favorite part, is the open letter from Barb, the authors' mom. She rocks, and it just made me think about my parents based on what she wrote. Okay, i'm bustin out all sappy and shit. Get this bad boy. (LU)

Sa Mob Productions / PO Box 1931 / Erie, PA 16507-0931

TADPOLE #3 / \$3 ppd world

5 3/4 x 8 1/4 - copied - 36 pgs

Tadpole looks pretty nice - neatly typewritten, cut + paste, lots of clear band photos. There's in-person interviews with Avail and Los Crudos, and by-mail Q & A with Marker,

Springhill, and Iron Monkey. Also ads, reviews, classifieds, and local contacts. (JM)
PO Box 2804 / Brighton / BN2 2 AU / UK

THE ASSASSIN AND THE WHINER

#6 / \$1

5 1/2 x 8 1/2 - copied - 8 pgs

Finally, I get a comic styled zine in my box. Carrie discusses in page long comic strip format various topics, from hiding her tongue piercing from her parents to the difficulties of sex with vibrators. This issue was short, but I enjoyed reading it and would certainly suggest it to anyone who is into comics. (CW)

PO Box 481051 / Los Angeles, CA 90048

THE POPE DIGEST #10 / 1\$ ppd.

8 1/2 x 11 - copied - 26 pgs

This is an amusing zine; whacked out editorials, surreal comics, bizarre fiction, reviews (everything from yule logs to frenzied old people), top 10 fun things to do when ordering a pizza, horoscopes, and a funny comic on "How to survive the holidays when you're Goth.". This zine has a good sense of humor. (TT)

Flat Broke Prod. / PO Box 104 / Goldenrod, FL 32733

THE REAL DEAL #3 / \$1

7 x 8 1/2 - copied - 20 pgs

This is the newsletter of the Puget Sound branch of the IWW, which (as if you didn't know) is the radical labor union The Industrial Workers of the World, also known as "The Wobblies". The IWW has a rich history that has been quite impoverished since its heyday around World War I, but there are still folks out there trying. This newsletter discusses some organizing efforts like a strike at a convenience store, the opening of a temp. workers union office, and updates on Mumia, Borders, and Sprint. If the labor thing strikes your fancy... (AR)
PO Box 4814 / Seattle, WA 98104

THE TROUBLE WITH NORMAL #25 / \$1 + stamps

5 1/2 x 8 1/2 - copied - 48 pgs

Largely show reviews, some record reviews too. A fairly wide range of music (surf, indie, punk, etc.) is covered. Also an article on Clinton post-election, a piece on Frank Zappa, and a good overview of Indonesia's continuing attacks on East Timor. If you go to shows in Columbia/St. Louis, this'll bring back memories and maybe you'll learn something. (JM)
PO Box 329 / Columbia, MO 65205-0329

THICKER #5 / \$2.95

8 1/2 x 11 - offset - 94 pgs

Thick, slick music based zine, with lengthy and

interesting interviews with Nomeansno, Geza X, The Grifters, the Frogs etc, and pages and pages of really good, long live and record reviews, as in not the two-liners you see in here. I personally believe most records can be summed up in two lines, but these folks obviously have more skill at writing about music than I do. They also obviously really enjoy what they're doing, and that comes through in the writing. (AM)
PO Box 882283 / San Francisco, CA 94188-1983

TRUST #61 / \$3.00 ppd

11 1/2 x 8 - printed - 68 pgs - Germany

Another great issue of this South German zine. There are interviews with Vision Of Disorder, Men Or Astromen, New Bomb Turks, Pansy Division and others. There are also plenty of interesting articles and reviews. (HH)

Postfach 43 11 48 / D-86071 Augsburg / Germany

TWO LEFT FEET #4 / 2 stamps

8 1/2 x 11 - copied - 28 pgs

I don't like ska but I liked this ska zine. Two bands are interviewed, Chimi-Changa and Blue Meanies, but they're more like conversations than boring Q & A. There's lots of other writing (ie columns) by the editor and others, most of which isn't dumb, plus reviews, pet of the month, fiction, and a pretty extensive local/ska zine list. Well worth 2 stamps. Also included were two 8 pg zines you can get for one stamp each, one about meat and one about Rush. Despite the revolting subject matter, these are as entertaining as TLF. (JM)

Adam Liebling / 79 N. Lotus Oval / Valley Stream, NY 11581-2327

UPC #3 / \$0.75

8 1/2 x 11-newsprint - 58 pgs

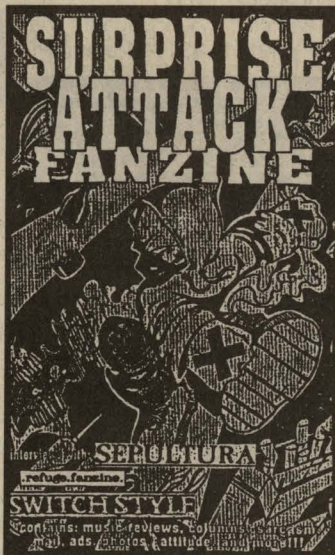
Harmless punk zine from Utah. A few columns a la MRR and interviews with: Mr. T Experience, Avail, Bouncing Souls, Total Chaos, Let's Go Bowling, Tilt, The Vandals and N.S.C. The interviews are basically well constructed and the pretty slick stylin's of this zine make it nice to look at. Also includes 2 pages of pictures of old scooters and new skaters. (JBF)

354 W. 100 North / Logan, UT 84321

UNDER THE VOLCANO #35 / \$2

8 1/2 x 11 - offset - 57 pgs

Wowzers! I don't know what it is, but this really grabs me. I don't know why - the meticulous layout, the humorous (and often painfully revelatory) columns, or the high level of articulation. Revolving around the Long Island scene with innovative, probing interviews with Warzone, The Volcanos, and Descendents, you *have* to like this.



(RD)

PO Box 236 / Nesconset, NY 11767

VANZINE #1 / \$2.00

5 1/2 x 8 1/2 - copied - 31 pgs

A haphazard account of The Ricketts' tour, written by their singer, Larry. It's sloppily hand-written with misspellings galore, which is probably a good thing as it helps to convey the chaotic nature of touring. Included are all of the typical events that happen on tour: drinking, the van breaking, bandmates quitting, shows getting cancelled, puking in the Subway parking lot, etc. Larry reprints fliers, song lyrics, and a list of all the cute girls he encountered on tour (including a woman who sold him a chicken sandwich in Florida). None of the stories are all that intense, but fans of The Ricketts or people curious about what touring is like will probably dig this. (JN)

Larry / 5020 Rose Ave. / Bainbridge Island, WA 98110

VERA KRANT #23 / ?

5 1/2 x 8 1/2 - printed - 32 pgs

This is all in Dutch so I haven't the slightest idea as to what the text says but this is a well laid out and put together zine with slashes of color here and there. As for content there's a couple of columns, movie, zine and record reviews as well as sports coverage ranging from the N.B.A. to European soccer. I feel kind of bad reviewing stuff I can't even read but oh well. It looks good. (RM)

J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #24 / ??

5 1/2 x 8 1/2 - copied - 36 pgs

This is probably the most reviewed zine in MRR history. Written in Dutch, this one is something I can't decipher to even try to give it a good description. It does have a nice color cover though. This zine comes out like every other week, and it seems like they have their shit together by looking at it. It is times like these where I wish I was multilingual. (LU)

J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

WAKE UP OR DIE #6 / free+ 3 stamps

8 1/2 x 11 - copied - 18 pgs

This guy Mitch, who does Wake up or Die, has the funniest/punkiest attitude I've seen in a long time. He rules! Listening to his rants about dumb jokes and rednecks and stupid student teachers in love with the sixties are really funny. He's the funny kid next to you in class, but with all the stuff written down right here mixed in with punk info, and an interview with Fuckface. So get this one - it's free! (JX)

Mitch Brown / 624 Zoll / Warrensburg, MO 64093

WAR CRIME #4 / \$2 ppd

8 1/2 x 11 - copied - 36 pgs

It's been a while since I've seen the last

issue of War Crime, but it's worth the wait. This issue is bigger and probably the best one so far, with a good combination of music and politics. Inside there are pieces on Mahogany boycotts and how to steal electricity and some op/eds. There's also interviews with columnist Brian Zero, The ALF, Operation: Cliff Clavin and Disfear. Definitely worth getting. (JX)

PO Box 2741 / Tucson, AZ 85702

**MORE LISTINGS****AARON LOGIC #1 / \$1.50 ppd.**

Blanks 77, Skif Dank, reviews, etc. Aaron Brown / 105 Williamson Pl / Darlington, SC 29532-2931

ANNOYING GIRL #2 / .50 & 3 stamps

8 1/2 x 5 1/2 - copied - 46 pgs

A perky zine done by 2 girls, with some interviews (Screw 32, Reel Big Fish, Rocket From the Crypt), high school stuff, and personal stories.

1 Prospect Ave. / Garden City, NY 11530

DANISH ESROM #2 / 2 stamps

Hand written zine from our wacky neighbors to the north. Lots of self-deprecating humor and poorly reproduced graphics. 634 Millwood Rd. / Toronto, ON / M4S 1K8 / Canada

FORSWEAR FANZINE #1 / \$1.50

A hardline piece of crap zine. PETA and other vegan flyers reproduced *once again*, really bad photos of bad boy bands with tough names, a pathetic interview with Indianapolis hardline (barf!), debate about capital punishment. Ryan / 6019 Misty Ridge Ln. / Cicero, NY 13039

FREE SPIRIT #1 / \$?

A "hardcore" zine with lots of band photo's.

Interviews with Shelter and Strength 691. Steve Larger / PO Box 100 / Lake Hiawatha, NJ 07034

HE IS JUST A RAT #4 / \$3.50 ppd.

Issue number four of the Ratboy comic, where his battle with the Drag Racing Monkeys enters into a fever pitch. May be too adult for some sensibilities.

Exclaim! Brand Comics / 7B Pleasant Blvd. #966 / Toronto, ON / M4T 1K2 / Canada

LOLLIPOP #32 / \$2.00

Interviews with Jon Spencer and NY Loose, record reviews, comics.

PO Box 147 / Boston, MA 02123

LOOK THE OTHER WAY #4 / \$2 ppd

Mostly personal writing from the past year, some bad, some good. The sloppy layout doesn't encourage paying closer attention. PO Box 8183 / Victoria, BC / V8W 3R8 / Canada

NO-FX SUCKS #? / \$1.00 ppd

I don't think this is the name of the zine... Reviews, clippings, a how to section, etc. Josh Lyons / 49 N. Meox St / Rochester, NY 14607

OVERTHROW #1 / free

Interviews with Oppressed Logic, Dead End Kids, The Crumbs, and FYP.

Andy / 263 Glenview Ave / Valparaiso, FL 32580

PIMPLE #3 / stamps

This is a tiny zine of strange writing and twisted comics that didn't entirely make sense to me. Comes with extra goodies. Steven Foley / PO Box 1464 / Concord, NH 03302-1464

PUNKER THAN TEDDY RUXPIN #2 /

.50 cents ppd.

Sinkhole, Sgt. Scanettie, reviews, etc.

PO Box 561 / Brodheadsville, PA 18322

QUARANTINE #4 / \$2

A content-light hardcore zine with photocopied band photos. Interviews with Madball, Sick Of It All, and Ian MacKaye are the highlights.

6208 Gradys Walk / Bowie, MD 20715

SKUNK #2 / 1 stamp

I Spy, clippings, and opinions.

220 Bramlett Rd / Greer, SC 29651

TAKE SIDES #4 / \$1

Columns, interviews with the A-Team, The Rudiments, record and zine reviews, lots of ads.

2872 Wingate / Eugene, OR 97408

TOTAL FUCKING CHAOS #4 / \$1.50 ppd.

Opinions, lists, reviews, etc.

Dan / 573 Jackson Ave #1 / Elizabeth, NJ 07201-1551

ZINE WORLD #1 / \$3.00

5 1/2 x 8 1/2 - printed - 60 pgs

Seven pages of news and notes, fifty-three pages of zine reviews. A fledgling Factsheet Five.

924 Valencia #203 / San Francisco, CA 94110

interview by Justin Kollar

MRR: When did you start doing the zine?

WTH: I started doing the zine... I finished the first issue on New Years Eve, 1993. Yeah it was before the first New Bedford Festival.

MRR: I remember that first issue had that famous Earth Crisis/Champions photo tour diary featuring the shirtless Simon Brody strolling on a beach with the sun setting behind him and Karl discussing relevant issues of the day.

WTH: Yeah the first issue...

MRR: It was a hardcore zine.

WTH: Yeah, there was not a whole lot to it. I don't know. I guess it's the hardcore thing to be ashamed of things you did a year ago.

MRR: So you've turned basically from a hardcore kid who does a hardcore zine into a 25-year old man who hates hardcore kids but still does the zine. Why do you still do the zine?

WTH: That's a pretty good question. It's the basic love-hate relationship. I really like the music. I'm finding myself liking hardcore less and less. There's less things for me to get excited about. And definitely the foremost thing that I'm disliking is the kids involved. I think that in some ways the music is better. At least all the bands don't sound as similar as they used to. There's a lot more diversity with what's going on in hardcore. The kids involved, man, I hope I wasn't like that when I was their age. I don't know. It's a distinct possibility that I was. I don't think that it's because I'm getting older or whatever but some things in hard core do not make any sense to me. (short conversation regarding 'clap-dancing' and the need to re-institute circle pits)

MRR: What do you hope that kids get out of your zine? Do you hope that kids get anything out of your zine?

WTH: Ummm.

MRR: I mean There's a lot of fiction in the new issue and then there's an interview with the Meatmen.

WTH: Well, I wish I hadn't printed the CIV interview, but I liked doing the interview with Tesco. He even explained that a lot of what he does is comedy and it gets taken all wrong. That was really interesting to hear him say. To me he's really funny. I think I put it in there because it's just funny to me... I guess it's also kind of a landmark...

MRR: The hardcore anchor in a sea of...

WTH: Right. I can't really imagine your average hardcore kid picking up my zine just for the fiction alone.

MRR: I remember you coming up to me while you were doing that last issue and saying, "I need to put something about hardcore, so I know it's still a hardcore zine." Why is that important to you?

WTH: I really have no idea. I'm gradually getting better at putting what I want in my zine and not apologizing for it. I'm trying to worry less about what other people might think. So I think I can be a lot more honest. There might be more of a possibility of offending people, but I mean I felt like I need to go out of my way in my third issue to say, "A lot of this is fiction." But by now I feel like it's kind of pathetic that we're involved in a scene that everything has to be spelled out in such a simplistic way. If I'm writing a story about something that's graphic, and you know, a pretty uncomfortable thing... I admit I do have some fucked-up thoughts, and a lot of the stuff came out of a time when I was living in Boston. It was my first time living in a city. I grew up in a really rural area and it was a pretty overpowering thing for me. And I was writing this stuff about at these things that I'm seeing on the street and all these sensations I was observing. I really didn't want to have to go out of my way to like, say, "These things are wrong." I'm trying to paint a picture. This stuff goes on. I thought that was plain enough that, if you need what I'm trying to say spelled out to you maybe you need to find a zine that's easier for you to read.

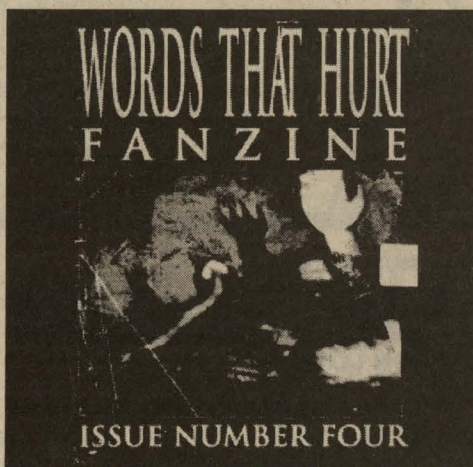
MRR: Well in the new issue there's a lot of disturbing imagery and a lot of violent imagery and a lot of graphic sexual imagery that some of the more P.C. among us might not like too much.

WTH: Right, and honestly some of the reviews I've gotten where people were pretty offended, actually, really upset me. At first with some of my initial reaction was that I thought it was funny and I was like, "Yeah, I offended somebody!" I had thought it would be some kids parents before these other people. I guess on some level that was part of my decision to not put a disclaimer in this last issue, because I was writing the introduction and I was like, "We should explain what I'm doing and why I wrote this stuff?" Then I was just like "Fuck that!" It was a knee-jerk reaction. I don't want to feel like I'm part of a scene where people can't see what's fiction and what's real. I didn't want to have tiptoe around people or cater to people that can't give you the benefit of the doubt or read a little deeper into

what's written on the page. It raises a whole other debate about what's acceptable and what's not. I think some people gave to much power to some of the words and imagery I used. Writing them doesn't mean I condone them and it doesn't mean I've done these things. I think a lot of people really misunderstood and there might have even been people that think I've done these things I write about. One review said that I belong in jail. I mean if I had done these things I probably damn well would be in jail. But that kind of scary that someone would think that I belong in jail because of what I wrote in my zine.

MRR: Well, it seems like you violated a lot of the formulas that dominates hardcore zines of reviews, photos, and interviews.

WTH: I am upset, I do feel badly that things I've written might have actually happened to people that read my zine, and they were offended. But I could go through my zine piece by piece and defend anything in there. I'm not glorifying violence towards anyone. But some of these things I write about have happened to me or people that I'm close to and that's had an impact on my life and I don't think it would be honest or healthy for me to suppress it or for me to adhere to some hardcore guidelines about what's an acceptable form of expression. It would be pretty lame of me to go through my zine and say "I wrote about Henry Ford's anti-Semitism." "I wrote about wanting to kill some kid who date raped a friend of mine" or that the most graphic story is about a girl sexually assaulting a man, like any of these things should make my zine "O.K." Some one intimated that my zine was sexist and glorified violence against women. I have really hard time with that. I feel like if I caved in to the pressure I'm getting that I would be thinking too much about what people think of me and that's what I'm trying not to do. My writing would suffer. It would be less honest. Fuck it, I don't want to write a zine with essays about "the Revolution" and all the "This is wrong" and "Why are people treated like this." Bullshit. We've already done that and we know all that stuff already, at least I really hope we do. We need to find more constructive and original ways of communicating. I think that's



another real failing of hardcore. We've ended up as a bunch of kids saying these same things over and over again but not really doing anything.

MRR: Yeah. It struck me that not one review of your zine mentioned the article on Henry Ford, and that's something I've never heard a hardcore kid talk about. That article to me was as important as a thousand articles about why you should be straight-edge or pro-choice.

WTH: I think it's ridiculous to concentrate on issues that have been beaten to death. I think that it would be really healthy for the hardcore scene if we made more of an effort to educate each other and write articles about different issues. I think a lot of zines tend to stick to the same things to be immediately identifiable, like "Look, I think the same way you do" or "My life sucks. I cry myself to sleep every night. Please feel sorry for me. My girlfriend just dumped me." Sorry pal. It's happened to all of us. I think it would be a lot more useful if people did zines that were more personal in a more creative way. Instead of regurgitating the same safe ideas about the same safe issues. I think if I see another PETA pamphlet cut-out and pasted into a zine some of the violent things people think I do will come true.

MRR: What do you do with your so-called real life?

WTH: I go to school and do my band and I watch about two to three movies a day. I don't watch regular television but this movie thing has been going on for nearly a year now. I go through different phases. For a while it was movies about basketball. I don't know why... none of them we're really that

good. My most recent phase has been Paul Newman movies, "Cool Hand Luke" is an awesome movie.

MRR: He made basketball movies didn't he?

WTH: Um, I haven't found any. If I could find a movie with basketball, Clint Eastwood, and Paul Newman...

(at this point a heavy-metal lookin' guy walks by and interjects "...and a pair of tits this big." and proceeds to extend his arms with hands cupped in the time-honored high school symbol for "really big breasts")

MRR: That's getting printed.

WTH: I had nothing to do with that.

MRR: They just re-hired you at Kinkos?

WTH: Yeah, working for the man every night and day. I commute between Northampton, MA, and Burlington, VT. My typical night in Northampton is Caitlin and I going to the video store and then to the supermarket.

MRR: Yeah, I heard that you shop a lot. Somebody said they always see you at the supermarket.

WTH: Yeah, that was probably Mike Mannix. I see him regularly in the produce section of Super Stop and Shop and we hang out with him while he's working and he gives us tips on buying produce.

MRR: So as of April 5th 1996 what's the biggest problem in Simon Brody's life?

WTH: Oh, just one? I'm running out of money. My car's a piece of shit. (ed. note: After this interview Mr. Brody was pulled over in Ware, MA by Officer Pillsbury of the Massachusetts State Police on his way home from Boston and was arrested on a warrant issued for failure to pay a fine.) And also that nobody understood my art. And I've been losing my voice at shows lately.

MRR: Gettin' old, feelin' bloated. Gonna die soon.

WTH: Yeah I was really underweight for my whole life, than I had this brief window of time where I was an ideal weight Now I'm starting to...

MRR: Paunch up?

WTH: Well, There's the young Elvis and I'm getting to where nobody at the post office is going to vote for my stamp if I know what I'm saying.

MRR: Ouch.

WTH: No it's just winter. Now that it's Spring I try to walk everywhere but it's too cold to do that in the winter. Don't worry I'll be ready come Bathing Suit Season. I try to do my shopping at the Salvation Army. It's a combination of having no money and trying to keep up with the kids...

MRR: Well, style's an important thing. What's the best thing in your life right now?

WTH: The best thing...

MRR: What makes the man tick?

WTH: OK, Caitlin. That's pretty cheesy to say but that's pretty true. She's probably the most important thing in my life besides movies.

MRR: So let me get this straight she's second to movies.

WTH: Hey, they're making some pretty good movies these days have you seen "Babe" yet? No, the descending order is probably her, the movies, and this collection of plastic vending machine animals we've been getting at the grocery store. We have a little farm of plastic lizards and we name them all. My band is seriously really important to me right now, and not just the band but the people in it. I really like all of those guys a lot. I feel weird about talking about the band in the context of this interview because I'm worried that any controversy around my zine might negatively effect the band. Notice how I haven't said the name of my band...

MRR: Rhymes with "Frowning Fan" OK, I guess the ultimate way to end this interview would be with a good Hog story (one time drummer of the Vermont band, the Champions).

WTH: Oh my god, the Hog. I went to Kindergarten with him. He was always pretty heavy and when he was in the band he had really long frizzy hair and a huge beard...

MRR: He was a Viking, wasn't he?

WTH: Yeah, I think so. I know that he loved Cheese and Pepperoni Loaf. And anyway we were loading into this club in Texas that was a converted theater and the stage was about six feet off the ground. So you had to kind of sit down to get off the stage. You couldn't just jump off. And the Hog wasn't real coordinated sometimes and he was trying to get down and he was on the edge trying to shuffle off. So when he finally goes to jump he had snagged his tighty-whities on a stray nail and he fucking hung in mid-air from that his underwear for a good five seconds before they ripped, and he went down on his head. There was a chunk of BVD hanging from the nail and everything.

MRR: Words That Hurt fanzine can be reached through?

WTH: Simon Brody, 257 North Winooski Ave, Burlington, VT 05401. Issue Five will be out by the time you read this and will be available for \$2 ppd and there should still be copies of 3 and 4.

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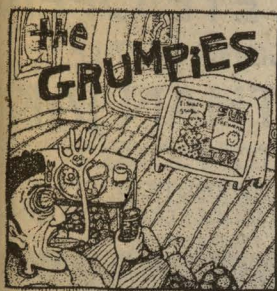
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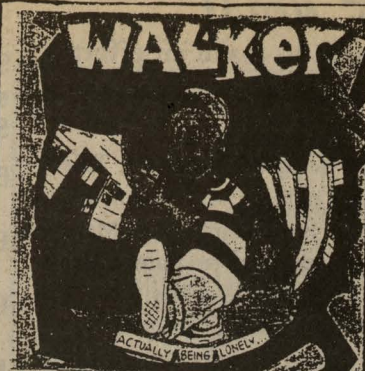
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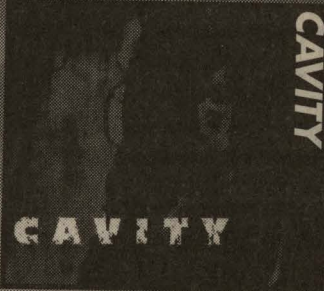
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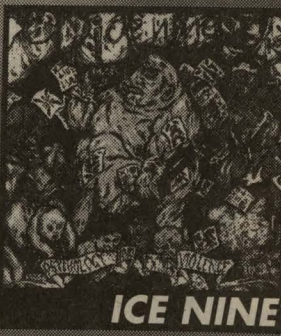
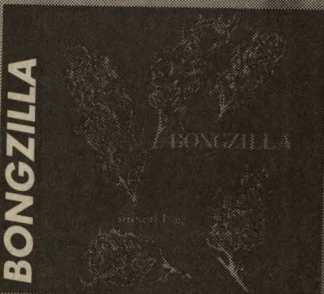
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NEVER, NEVER, NEVER trust this one: shop, mailorder "The Laughing Eskimo" from Sweden. The poor bastards!

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GG ALLIN - Another very rare 2 song single released in 1981 with stripsearch. GG is playing drums on Jesus over New York & Galileo. I have copies for sale to the highest bidder. For more info write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. Send \$1 for complete catalog.

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HAWAIIAN EXPRESS: Back from tour...please help the many great bands from Hawaii through mail-order purchases. Write for a copy of our latest catalog. Please enclose a self-addressed, pre-stamped, return-envelope with your request. P.O.B. 777 Byron, CA 94514 (Hwnexp@aol.com).

FREE 3-SONG CASSETTE sampler #3 now available from the "genius of chaos". Send three 32 cent stamps to Skidd Freeman, POB 4281, East Lansing, MI 48826.

PUNK RECORDS Set sale: private collection, 1200+ items, '77-'86 European, American, Japanese 7's and lp's, on anarcho, Killed By Death stuff, hardcore, Amebix, P.I.G.Z., The Kids, B.G.K., The Drive, Skrewdriver, Deepwound, Kaos, Stalin, Big Boys, Chaos UK, S.O.A., Helmettes... Send 1 IRC or \$1 for list to: Nathalie V., Nieuwpoortse Steenweg 459, 3400 Costende, Belgium.

"SAYIN' BYE, BYE to Label Slavery" 15 band, 31 song compilation cd. Featuring: Piss Shivers, Molly Be Damned, Bomb Squadron, the Rash and many more. \$3.00 ppd. Payable to: Cedric Crouch c/o Spine Punk Distribution/ 46 Oberholtzer Rd./ Bechtelsville, PA 19505

NEW ZINE: BANDS/zines — send your shit for review to Technicolor Underground zine. All formats accepted. Everything submitted reviewed. Free/trade ad space. Include \$1 postage for issue. Marshall/ POB 372/ Waynesburg College/ Waynesburg, PA 15370

LOOKING FOR BANDS to review and stuff to write about. Write to the Refried Bean Fanzine, P.O.Box 83, Nutley, N.J. 07110.

TAKE OUT THE TRASH! Records: Rumble 7", S.S.B. 7" and Mary Me/ Hand to Mouth split 7". \$3 ppd each or \$8 for each. Send M.O. or cash to Jason, PO Box 541, Normal, IL 61761

PUNK ETC FOR SALE. Somewhat large punk/newt(sic) wave lp collection for sale (1400 records) (1977-1994). Send sas(2)e for list to Mr. Moo/48 Benedict Ave/Staten Island, New York 10314.

UK PUNK 7" WANTED! Xtraverts-Blank Generation; Victimize- Where did the money go; Revenge- Our generation; Now - Into the 80's; Anti-Social - Traffic lights; School Ties - No Future; Sema 4 - 4 from Sema 4 ep; Blitzkrieg Bop - Let's go (motion sound); Dansette Damage - N.M.E.; Proles - Go to the Seaside; Gonads - Be my Beachcomber Baby; Shag Nasty - Looking for Love; Carpettes - Small wonder; Dregs - Dregs of Humanity; Pathetix - Love in Decay, etc. Send your list to: Shin Ogawa/ 1162 -1 Minamioya/ Machida - Shi Tokyo/ 194 Japan

MAXIMUMROCKNROLL music classifieds

CRAWLING CHAOS 13 song tape *Hail the Dark One* just out!!! Catchy, evil, mind-expanding punk at its deadliest. \$5 postage - paid (cash/m.o. in US funds). Buy it, Mikey likes it! Rusty Records, P.O. Box 37974, Honolulu, HI 96837.

OCTOBER MAIL ORDER: Zeke, Resist, Starved and Delirious, The Procrastinators, Hardship & more. Send stamp for catalog to: October Mailorder, 16409 SE Division Ste. 216/138, Portland, OR 97236.

PUNKS IN PA (16 song tape comp) featuring: Piss Shivers, Wormbath, Griswolds, GFNC, Generation 13 and Scrapple. \$4.00 send to: John Searano/ 3024 Duckworth Dr / Sanatoga, PA 19464

TOM HERE FROM German punk/hc - magazine Plastic Bomb (ed. 7,000). Start a punk rock/ garage special with the next issue. so send anything from what you think it's interesting - news, records, tapes or whatever from all around planet earth and help me to do a good column. Write to: Tom van Laak/ Buchenstr. 18B/ 40599 Düsseldorf, Germany

WANTED!!! punk rock/hardcore records from USA from 1976 to 1985. Please send your price list to: Schiavo Roberto/P.O.Box 22/50051 Castelfiorentino (Firenze), Italy.

RARE PUNK RECORDS, cd's, tapes, stickers, buttons, shirts, and a lot more for low prices! Adicts, The Dickies, Partisans, social unrest, subhumans, Operation Ivy, Vice Squad and thousands more. For a huge 30 page catalog (and free sticker) send 4 stamps to : Dr. Strange Records, P.O. Bdx 7000-117, Alta Loma, CA 91701. Or call and listen to the new releases before you buy at (909) 483-2979. Dr. Strange has your punk rock fix.

CHARLES MANSON "The Way of the Wolf" CD out now! over one full hour of previously unreleased musical recordings from the world's original outlaw. Fully authorized and remastered. Folk, Country, Alternative and Punk all rolled into. It's coming down fast. \$16.99 postage paid. Cash, checks or money order to Pale Horse Inc. P.O. Box 5701, High Point, NC 27262. Dealer inquiries welcome.

AUDIO/VIDEO TAPE TRADERS wanted! fast high quality service. Faves include GBH, Blitz, ANWL, Minor's, DKs, Misfits. Your list gets mine. Greg Gibson, 507 N. Marshall Ave. Clarksville, IN 47129.

ANTI-SEEN 7" RARITIES for sale/trade. Send stamp or 2 IRCs for list. TPOS 12 Mill Plain Rd. Danbury, CT 06811 USA (203) 792-1630

TPOS MAILORDER CATALOG #10 will be ready soon! All who wrote, please be patient. All others send \$1.00(US) \$2.00(foreign) for catalog and 30 minute sampler tape. TPOS 12 Mill Plain Rd. Danbury CT 06811 USA

PLEASE SEND ME your trade list! I want rare 70's punk and rare real classic hardcore! For trade: Gai-Extermination flexi, Outo-Half Wit Life EP, Anarchy-Not Satisfied 7", LSD-Destroy flexi. Yoshiaki Nagano, 3-29-5-103, Daita, Setagaya-ku, Tokyo.155.Japan

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NON PROFIT DIY, punk, fuckin' rock. Any and all bands send clear sounding cass. for release on too drunk prod. second non profit comp. So send em in suckers, everyone who gets on the tape gets a free copy. #1 is 3 dollars, both to: Too Drunk Prod., 1212 Butte rd #37, Loveland, CO. 80537. Lets all get too drunk for a change.

BUYING OR TRADING! I like to buy your 2nd hand or new punk/hc records, send me your lists with prices. Or send me your trade & want lists and you'll get mine with tons of good records from Japan, Europe and Amerika. Write Albert Lubbing, Erasmusstr.1, D-10533 Berlin, Germany.

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PASSAFIST - GUTWRENCHING punk/hc with a healthy measure of metal. A breath of fresh air from the Pacific Northwest. Features ex-members of Pregasm and Rank Synatra. 3 song cassette comes with free stickers. \$3 ppdUS, \$4ppd world. Add \$1 for ultra-durable patch (2 designs). Jeff D-OT/ 8801 20th Ave. NE/ Seattle, WA 98115-3225

THE RICKETS BROKE up, but you can read about their first and last US tour by purchasing "Vanzine" a first hand, 42 page, journal documentary of the tour. \$2.00 ppd. "Bottom of the Bottle" and "I Can't Find My Beer" seven inches also available for \$3.00 ppd. Send money to: Larry/ 5020 Rose Ave./ Bainbridge Island, WA 98110

HELTER SKELTER HAS ARRIVED! "The Way of the Wolf" is being called Charles Manson's greatest musical recording of all time. Crisp, Clean and Cutting Edge. Over an hour of previously unreleased musical mindtripping from the original outlaw of the recording industry. \$16.99 postpaid cash, check or money order to: Pale Horse, Inc., P.O. Box 5701, High Point, NC 27262. Dealer Inquiries Welcome.

WANTED!!! I am looking for old Meatmen records, early Mr. Bungle recordings, NOFX and Vandals bootlegs, early Ween recordings, anything by TISM, Drew Berrymore's Dealer, John Cougar Concentration Camp, and Vandals "Slippery When III." Please contact Andrew, 905 SE 136th Ave. #G6, Vancouver, WA 98683. (360)256-9139.

PUÑETA!! The punks in Puerto Rico got somethin' to say...Cojoba plays punk rock with femals vocals. Their cassette, "Espiritu de Punk" has 14 songs in Spanish with translations in English. You can get one for \$6 ppd. and distros get 8 for \$36 ppd. Send MO's to: Taina Rosa, Calle 7 C-19 Metropolis, Carolina, PR 00987. Totally D.I.Y.

SHOCK PUNK GROUP Rebel Rebel's debut cd "Lifestyles of the Sick and Famous" available now for \$10 ppd from the Terrorist Network: 7510 Sunset Blvd. #174, Hollywood, CA 90046 or calling (909)875-9521 or FTWREC@IX.NETCOM.COM

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OLD PUNK VINYL WANTED:

Mission of Burma "vs" LP, "signals calls & marches" EP, & other singles/ Dickies 1st LP/ Wire "manequin", "i am the fly", "dot dash" 7"s/ Buzzcocks all early 7"s/ Stranglers "Ratus Norvegicus" LP/ Damned 1st LP/ Saints 1st LP/ Clash "White Riot" 7", "Capital Radio" 7"/ Write John @ 1402 Marcelle Hts. Pl., Norcross, GA 30093/ Ph# 770-923-6932.

CRIMPSHRINE stuff wanted:

"lame gig contest" LP and out of print 7"s. Jawbreaker "whack and blite" EP on Blackball Records, Jawbreaker/Jawbox split 7", Jawbreaker "fireman" Australian promo CD EP, Jawbreaker and Crimp flyers, write to me, John, 1402 Marcelle Hts. Pl., Norcross, GA 30093/ Ph# 770-923-6932.

1000'S OF OLD AND NEW

punrock/hardcore items to sell! Tons of stuff from UK, Germany, Swiss (like Debils LP, Fresh Color, D. Meier...) and other European countries. Fair prices (mostly ha, ha!) Please send 2 IRC,s or \$3 (overseas) or 1 IRC or \$2 (Europe) to get the huge list. Stefan Barke, Auf der Burg 1, 37197 Hattorf, Germany.

SOUND IDEA DISTRIBUTION—

3,000 titles from around the world. Send \$1 US, \$2 foreign for current catalog. Sound Idea/PO Bo~ 3204/ Brandon, FL 33509-3204 USA Call(813) 653-2550 Stores: Get in touch for wholesale rates. And visit the Sound Idea store in Brandon.

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RELUCTANT/PRESSURE split 7"

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CONNER FROM NJ and Wendi

Gibson from VA. Packages sent to you were returned. Get in touch if you want to get the stuff you paid for. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 Call (813) 653-2550

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BELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Bo~ 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

NEW LABEL LOOKING for bands

to appear on compilation cd(s) and 7"s Specifically interested in Boy and/or Girl Pop/Punk Spoken Word Experimental Weird etc Send material to Mensural Records P.O Box 394, Hudson, NH 03051

POSSIBLE PROBLEM RECORDS

Write us for free stickers and to jump on our mailing list. Also, if you live in D.C. area and wanna be in a punk band, contact us. Box 59854 Potomac, MD 20859-9854 Fax: (301)983-4419 PosProbRec@aol.com

BANDS WANTED. Black Pumpkin

Distro is seeking bands for international distribution. Send all submissions to: Black Pumpkin Distribution PO Box 4377, Riveredge, NJ 07661 USA

STOOPID RECORDS new phone # is

213-467-6990 punk-wave-garage-core international. 1975-85. 6546 Hollywood Blvd. #212 upstairs. Hollywood, CA 90028 Buy, sell, trade 7 days raping the corpse of punk rock

AUCTION: CANADIAN PUNK

Verdix 7", Presence 7" (1st&2nd) Golden Calgarians 7", Cutz 7", Ktels 7", Personality Crisis 7", Lowlife 7", Stretchmarks 7", Riot 303 7", Redtide 7", Teen Idles 7". Send \$1 to Sloth Records for list: #1A-1304 4th st. SW, Calgary, AB. TZR OX8 Canada

SEX PISTOLS VIDEO COMP.

Videomusic special 1993, BBC nationwide 1980. Rare complete jukebox jury 1979 broadcast, Lydon on Conan O' Brien, 1993 plus Lydon on Whistle Test 1980. Check It Out and TOTP 1979 120 min. TDK-EHG ex quality \$20 ppd money order or cash to Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. NTSC format only. 2 stamps for catalog.

THE CLASH VIDEO comp. British

& French tv clips, BBC Nationwide 1979, Much Music Channel 1982 feature, Mick on That Was Then.....1992. 120 min. TDK-EHG ex quality \$20 ppd. Money order: Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111.

FOR SALE: SEND SASE for lists

of punk, hardcore, new wave lp's and 7" records. Rare and not so rare at removable prices. Mike, 175 Nottingham Rd., Bloomsburg, PA 17815.

SxE BANDS: Send me one song for

a world wide cassette compilation that will be released next September. Non-profit. Try to get a good quality, I'll send you a free copy. Backside Records, Apdo 2364 - 09080 Burgos (Spain).

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"...rises from the ashes of Dylan, but with teeth grit and fists clenched..." Folk Punk. \$6 ppd. Checks, MO to "cash" PO Box 3223, Running Springs, CA 92382.

AUTOMOMY new cassette ep

demo. Check out new sounds of this infamous So Cal band. \$3 ppd. Checks, MO to "cash" PO Box 3223, Running Springs, CA 92382.

WANTED - SCUMPUNK, drunk

punk, old school 77 style bands to play 3 day punk festival in summer of 97. Scumfest. Bands or fans call or write for info. Andy Miller, 2326 Sheffield Rd., Raleigh, NC 27610. Or call between 6-10 pm. week-nights.

BANDS WANTED: Bad Stain

Records is looking for bands for punk/ska compilation. If interested send demo to: Bad Stain Records, PO Box 35254, Phoenix, AZ 85069. Or call Chase at (602)930-1871.

CHICAGO'S KINGS OF HC Rat

Bastards "Contaminated Minds" 7" on green vinyl still available \$3ppd. Will E. Survive, PO Box 2065, Northlake, IL 60164.

MAXIMUMROCKNROLL *music classifieds*

EXPERIMENTAL WANTED: Desperately seeking original materials, especially vinyl, from these and other projects: MB, P16.D4, New Blockaders, Whitehouse, Sodality, Organum, Achim Wollscheid, Merzbow, Brainbombs, Carcass reek LP. Will gladly pay your price! Tape traders also welcome. Geisten, 425 4th St. NE #2, Minneapolis, MN 55413.

CHARLES MANSON "The Way of the Wolf" New CD now available. The perfect Christmas gift that the whole family can enjoy! Over one full hour of previously unreleased musical mayhem from everyone's favorite Uncle Charlie. The best Manson CD to date. \$16.99 post-paid, Cash, Check or Money Order to: Pale Horse, Inc., P.O. Box 5701, High Point, NC 27262. Dealer Inquiries Welcome.

VIDEOS: Pick 2 bands for 9 bucks or 4 bands for 15 dollars. Anti-Flag, Casualties, Blanks 77, The Unseen, Violent Society, United We Stand, Disorderly Conduct, Banner of Hope. Send hidden money to The Current Resident, 95 Ridge St. Ap #3, Providence RI 02909 U.S.A. Send 1 stamp if you just want a catalog.

THE UNSEEN Angry Boston Street Punk. Send stamp for free catalog. We got pins, shirts, videos, CD comps, and 3 7 inches. We also carry other bands: Duckyboys, Blanks 77, Pinkerton Thugs, Casualties, much more. Send stamp to The Unseen, 270 Central St., Hingham MA 02043 U.S.A..

SONICS RENDEZVOUS BAND- Do it again! Excellent live LP - No filler. 100% killer rock. Ex Stooges + MC5 Fred Sonic Smith, Scott Morgan, Scott Ashton, Gary Rasmussen! 22 USA/25 Europe/28 Japan/Australia. Chris, 534 E. 14th St. #15, NY NY 10009 +plenty of trade 7"ers!! Send list!

SGT. 6 ASSAULT-EX-DUMMIES 5 song 7" ltd. edition of 700 on blue vinyl \$5 ppd. USA / overseas add proper postage. Chris, 534 E. 14th St. #15, NY NY 10009. Concealed \$ or money orders! No checks!

EXCEPT NO imitations. Insult To Injury/10-96 split 7" still avail., hc for the soul. \$3ppd to Will E. Survive. POB 2065, Northlake, IL 60164.

HAVE: TRADE ONLY: SSD: Kids, Get; Die Kruezen: Cows; Effigies: Haunted, Remains; DRI: Violent; Offenders: I Hate; Misguided: Both; Armed Citizens: Make; Poison Idea: Pick-(clear); AOF: Give; Social Unrest: Rat; Necros:CFD LP; Kuro: Fire; Jerrys Kidz(NM); CCM: Furious; G.I.: Effort (1st); Ignition: Anger (blue); V/A: Master ape Vol I; Discharge: All 7"s; Misery: All 7"s; Neurosis: Aberration; V/A: Angelis, Scrape Attic Flexi - plus more. Trade for records listed below:

RECORDS WANTED FOR TRADE above or will pay top dollar: Lewo: Kill Yourself; Dicks: Hate; Abused: Loud & Clear; Offenders: Lost Causes; Avengers: We Are; Freeze: I Hate Tourists; Pandemonium: Who The Fuck; Rattus: Khomeni Rock, Fucking Disco; Terveet Kadet: TK II, Laajustauastaan; Lip Cream: Lonely Rock; Gauze: Fuckheads; Ghoul: Carry Out Fuck; Cobra: Wrong Way; Stalin 7"s, and other early 80s thrash h.c. esp. USA, Japan, Italy, and Sweden: Felix Havoc, P.O. Box 8585, Mpls MN 55408 USA.

VERY DISTRIBUTION/MAIL ORDER: Fast, honest, reliable, cheap, & keepin' it real! Most 7"s are \$3-\$3.50 ppd., full length cds are \$8-\$11 ppd, & t-shirts for \$12 ppd. We carry a wide variety of hardcore, straight edge, punk, & indie including Jade Tree, Revelation, Victory, New Age, BYO, Dr. Strange, Lookout, Doghouse, Bloodlink, Ebullition, Old Glory, Gern Blandsten, Reservoir, Back Ta Basics, Equal Vision, Art Monk, Wreck Age, Edison, SFT, Ringing Ear, Relapse, & many more. Send \$1 (US) or \$2 (world) for our 72+ page, full descriptive catalog to: Very Distribution, P.O. Box 42586, Philadelphia PA 19101-2586 USA. Stores write for our wholesale catalog.

GO FUCK YOUR MUSIC REVIEWS - CD comp No Fraud, Bomb Squadron, Violent Society, Rest Assured?, Felix Frump, Rump-le, Nothing Yet, and more 12 bands for \$3!!! (Over 4000 copies out probably the biggest "unheard of" diy comp here in the east coast) Send \$3 - cash or mo's made to "cash" to Stink Box Records PO Box 292, River edge, NJ 07661-0292

HELP!! HAWAIIAN EXPRESS can't afford a larger ad because practically nobody's bought jack shit from us....but we've gone and made a new catalog anyway. Please send hour address and a spare stamp to P.O.B 777, Byron, CA. 94514, for an updated version of quality punk rock mail-order stuff from Hawaii...(please).

LOOKING FOR: Nirvana - "Love Buzz" 7", Pussy Galore-Anything, Loop, Spaceman 3, The Fluid-Punch n' Judy lp, old Glitterhouse and Sub Pop. Ryan Richardson, 31230 Springlake, apt #6301, Novi, MI 48377; (810) 926-6443.

YOON A PUNK/ ska zine needs help! We need music to review, reviews, interviews, pictures, etc. Bands send demos and bio's. All who contribute will be given credit. Send \$2 for Yoon #1. A comp tape of punk/ska will be out in Feb. Bands needed for this comp. Thanx. Yoon/ 5808 Gates Mill Ct./ Midlothian, VA 23112

I WANT 7 SECONDS "Skins, Brains, And Guts" EP. Someone lifted mine. Go die!! Will pay for original but also interested in repress. Ya got one? Chad Allen, 2685 Ganyon Dr., Anderson, CA 96007.

MEGA-RARE KILLED by death punk & hardcore set sale. Hundreds of rare original 7's and lp's: Genral Foodz, Gigolos, La Peste, Max Load, Ed Nasty, Shirkers, SSD, etc. New stuff every month. Send sase (long envelope) for list to: Mike B/ 159 Emerald St./ Malden, MA 02148. Please send your top wants list!

HEY MOTHERFUCKERS! Chelloveck 4 is a new band from Connecticut. Straight outta 1984 hardcore, punk and Oi! in that order. Ex-members of Puncture, Natchez burning, book us shows or send a couple bucks for demo. POBox 2292/ Meriden, CT 06450

PUNK/HARDCORE/GARAGE/ pop/power pop records for sale. Many obscurities and rarities from the late seventies to the present. Please send 1 dollar or irc for auction list to: Warren Bidlock, PO Box 61050, Edmonton AB. T5E 6J6 Canada.

MAXIMUM ROCKNROLL *music classifieds*

MASTER VIDEOS: Over 50 masters. Bands like: Lag Wagon, Bouncing Souls, NoFX, Guttermouth, Vindictives, Good Riddance, Descendents, Nobody's Strung Out, Vandals, Propagandhi, face to face, Screeching Weasel, Pennywise, A.F.I., Swingin' Utters, Queers, and No Use for a Name. 120 min. of videos for \$11. Write for a free catalog. Traders send list. Joey Bosse/ 101 Raymond St./ Jonesboro, GA 30236

RARE AND HARD to find hardcore, punk, grind, crust, noise, etc. wanted. Will pay top dollar for your vinyl collection. Old Dischord 7"s are wanted especially! Also M.D.C., Fartz, S.O.A., Germs, Vandals, Birthday Party, wanted as will. Everyone thinking of selling, please send me your lists. I'm interested in anything you have. Vinyl only please. Write me at: Krispyn Joelyay/ 3114 School St./ Des Moines, Iowa 50311

I WANNA X SWATCH! I will pay any price necessary. Also looking for: The Wide Awake 7" on Schism, Line Drive T, 4-Walls T, Wide Awake T, The Carry Nation 7", NFAA T & Chain 7". Will pay good \$!! Aaron/ 609 Georgetown Cir./ Fayetteville, NC 28314 or call (910) 867-7635

WANTED TAINT TAPES: Early works such as "Prey", "Piece-Meal Dissection", "Mysophilia" or "B.A.T." Original or copy. Cash or trade (send list). also would like to hear from other noiseheads. So write me. Coppers/ 681 Prospect/ Princeton, NJ 08540

LO-BALL MAILORDER - US send SASE, \$1 foreign for current catalog. Featuring Screeching Weasel, Piss Drunks, Swingin' Utters, Slapstick, Bristle, AFI, Defiance, Good Riddance, Screw 32, Hellbilly's and tons more. Lo-Ball Mailorder, 1808 Bellevue AVE. #503, Seattle, WA 98122.

BLATHERSKYTE RECORDS tape comp "All This I Did For Thee" is out now. It features: Mung, Morbid Vomit, The Pillage People, The Goblins, Fat, Drunk, And Stupid, Chachi On Acid, and more. \$3 ppd, 49 Wilcox St., Rochester, NY 14607-3832.

RECORD AUCTION! Everything in my collection must go! Lots of 80's hc from Japan, Sweden and the US. Totalitar, Siege, Asbestos, No Comment and many more. Send sase for info to : Aaron, PO Box 10202, Cranston, RI 02910.

RECORD COLLECTION SALE! Huge collection of rare hardcore/punk records; some sale, some bid. Mostly early 80's - early 90's. Much thrash, anarcho; us/uk/Euro. No rip-offs. send two stamps to: Joseph, 2020 Locust St., #2R, Philadelphia, PA 19103-5614.

ASS-BLASTIN' VIDEOS! 1000 horror, sleaze, filth, Hong Kong action, punk, Japanimation, mondo, spaghetti western, etc. videos. Fast service, low prices, no rip-offs. Catalog for 3 stamps to: Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08010-3723.

METAL UP YOUR ASS! I still want your old Venom, Celtic Frost, Possessed, Kreator, Bathory, Sodom, Slayer, any black metal t-shirts and 3/4 sleeves. Will trade for fucked-up movies or buy for fair prices. Write: Joseph, 2020 Locust St., #2R, Philadelphia, PA. 19103-5614. Hail S8N!

DIE CRUISIN' are the new lords of zombie rock! To hear is to fear! "Hit Parade from Hell" 11 song debut demo w/ lyrics & sticker. Send \$4 US/ \$5 world well concealed cash to: 16739 Old Manchester/ Grover, MO 63040 USA. Misfits/ Ramones inspired horror punk with attitude!

ATTENTION SPANISH & JAPANESE punk collectors - KBD/BTF collector needs early Spanish (Dro label, Aleman TNT, La Uvi, etc.) and Japanese (Gozira label, etc.) punk on tape. Have much worldwide punk to trade, but weak in these areas. Bruce, 11 Seven Pines Ave., Somerville, MA 02144. Also interested in hearing newer stuff (70s style, not hardcore or garage).

ROCK AND ROLL compilation CD forming. Looking for bands who may be influenced by one or more of the following: Stooges, Stones, Dolls, MC5, Dead Boys, Replacements, Heartbreakers, Ramones. If you need the music and it shows, send tapes and information to: Voyage Recordings, PO Box 44763, Detroit, MI 48244.

ROCKNROLL FOR CREEPS And Loonies Fanzine is searching for sleazy bands and the worst songs ever written for compilation tapes that will come with future issues. Issue No. 1 out soon. Write to: Scotty, 8948 SW Barbur Blvd. #154, Portland, OR 97219-4047.

WITCH THROTTLEGUSH split 7" with Son of Leadfoot \$3 PPD or trade for your bands 7" or your twisted zine. Send me some Sick & Twisted goodies and I'll send you our split 7" with Bomf! Only 50 copies left! Witch Throttlegush HQ., 8948 SW Barbur Blvd. #154, Portland, OR 97219-4047.

SNAPNZIPPY NY's best politically incorrect scumrock band have a new demo tape available called "Dian Parkinson's Disease" featuring everybody's favorite tune "I Turned Into Glen Danzig and 4 other Weasel, Ramones, Meatmenish songs. \$4, 2 Pasture Lane, Old Bethpage, NY 11804. Also Traci Lords tapes wanted.

ACME, COALESCE, OVERCAST, all new releases from Edison Recordings: Acme "Discography" LP = \$7, cd = \$9. Legendary brutal double bass thrashcore from Germany with sick vocals. Coalesce "A Safe Place" 7" = \$4.00. 2 songs of overwhelming brutal & heavy sludgcore that we stole from that sinking ship known as Earache Records. Take that Digby! Overcast "Begging For Indifference" 7"/cs = \$4, cd = \$6. Intense Slayer influenced metalcore with demonic vocals. Edison Recordings, PO Box 42586, Philadelphia PA 19101-2586

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MAXIMUM ROCKNROLL *classifieds*

MOVING TO EAST BAY area (SF) SWM, (22), looking for room to rent. Into punk/ hardcore/ goth/ playing guitar, moving in June or sooner. I promise to respond to all mail received. Write me at: Malcolm/ 928-a Mcmillan Ave/ Winnipeg Manitoba, R3M 0V6

BAY AREA...roommates needed for June '97. Definately prefer West Bay/SF over East bay. Ideally looking to pay not more than \$300/month. Call (510)845-2473 (Dec. 20-Jan 20 (315)682-5843) No drunks (drinker OK), drug addicts, or flakes. Mike 315, 2455 Prospect St., Berkeley, CA 94704.

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I'M GOING TO BE in Europe during the summer of 1997. If anybody can help me out, let me crash at their place, or show me around. I'd really appreciate it. Also, if anybody else is traveling in Europe, get in touch with me. I'm Megan. Write me: 133 Palmerston Rd./ Rochester, NY 14618

PLEASE WRITE to this lonely female but if you don't have anything good to say, don't write at all. I'm into art, reading, writing, hardcore punk, and so much more. Write - Spider 15 School Lane/Stevens, PA 17578

SUBMISSIONS WANTED for possible inclusion in a typical art/literary zine based out of Syracuse. Send you black & white art, poetry or fiction with a sase to The Black Clove Tradesman 113 Fleetwood Layne, Minoa, NY 13116-1007. Send \$1 if you want to see a past issue.

KABLOOEY! Fanzine loves you. It's \$1 with the Drags, Welt, The Loudmouths and lots of filler. If you're broke write me anyway! I'm 20 and into 50's and 60's rock n'roll, 80's newwave, and lotsa punk rock. Faves are: Chuck Berry, Ramones, Smiths, 7 Seconds, Beach Boys, Queens, MTX, Etc. Brian, 6516 Astair Ave. NW, Albuquerque, NM 87120.

26 YEAR OLD DRUNKEN slob is tired of an empty mailbox. I wanna hear from all you sexy girls and sick guys. I'm into GG, Darby, Stiv, Beavis, punk and glam rock! Jimmy, 6 Gilson Rd. #32, Quincy, MA 02169.

RAZOR BLADES In Halloween Candy Fanzine available. I got competant and fucked up short stories, columns, interviews, comics and more Always looking for distributors, trades, stuff to review, bands to interview, etc. Send \$1 ppd. to Sancho Panza, 53 Hudson Ave., Grafton, MA 01519.

BADGES! 1-inch badges! Goth, psychobilly, industrial, Oi, ska, reggae, hardcore...Angelic Upstarts, Vibrators, Alien Sex Fiend, Brutal Attack, Fields of the Nephelim, 4 Skins, Coffin Nails, Anti Nowhere League, Subzero, Demented Are Go, Menace, Ruts, plus more. Badges are \$1 each. Custom Badges for bands are \$35 per 100. Write for catalog: Bourbon & Clorox, POB 3824, Nashua, NH 03061.

DID YOU PAY \$20 at the mall for an ugly dog collar? Fuck that, get cheap and good punk wear from Gutter. Spiked, studded and bondage bracelets and collars in muchos colores of leather, plus vegan stuff in clear plastic and black rubber. Send a stamp to: Gutter PO Box 86790 Portland, OR 97286 to get a catalog.

FEEL SORRY FOR ME I live in a town controlled by rednecks!! I like unwritten law, anti-heros, the queers, and C-thru. I hate alties, hippies, and trendy fuckers. I'll write you back, I swear. Josh, PO Box 6165, Rome, GA 30162/6165.

STICKERS FOR SALE! Hardcore/ punk/ grind/ sXe black/ death metal, oi!, more. Great quality, many designs, cheap. Send 2 stamps for a list to: Joseph, 2020 Locust St., #2R, Philadelphia, PA 19103-5614.

BIZARRE VIDEOS! Over 1000 rare, uncut, inexpensive horror, Hong Kong action, Japanimation, punk, sleaze, punk sex, art, etc. films. Fast service, no rip-offs. Send 3 stamps or \$1 for my catalog. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012-3723.

HI, I'M PLANNING A TRIP to New Orleans and San Francisco the summer of '97. I would appreciate someone to show me around and hang out with. I am 18, queer, feminist, into emo/ hardcore, politics, reading, drawing, writing, etc. I also do a personal zine called Square Suckers. Please get in touch! Kim, Rt 1 Box424, Unicoi, TN 37692.

TOTALLY FUCKING kick ass pen pal/travel network 'zine beginning in Spring '97. Damn it's going to be good! Really. Send a stamp for more details...don't miss out! Thanks. Greye Pineda, PO Box 80021, Goleta, CA 93118.

ONE-INCH BUTTONS Just send the B+W art, money and your address. Black ink on color paper - no extra charge. \$25/100 \$100/500 ppd. To: Christen Carter, PO Box 1662, Bloomington, IN 47402 (812)332-5256.

HELLO. This ad is to anyone that makes fanzines. Send them to me, because I want to look at them. If it costs anything, indicate how much it may be, then I will gladly purchase them. Again please send me your zines, cause zines are the bomb! Zines rule man!!!!!! Write me at: Krispyn Joelyay, 3114 School St., Des Moines, Iowa 50311

MAXIMUM ROCKNROLL *classifieds*

LET'S FUCK SHIT UP! I'm visiting San Francisco in May 97 and need cool people to stay with. I love beer, tattoos, Los Crudos and friendly punx. If you're really nice I'll cook you dinner. Write or call: Kathy, 3040 Wild Current Loop NW #312B, Olympia, WA 98505 (360) 866-6594.

TURNING POINT shirts from last show 4/8/94. XL \$12 US, \$17 world. Cash or money orders to: Steven Keebler/ 48 New Road/ Tabernacle, NJ 08088

PHOTOGRAPHY - Seeking creative/ wacko folks to form self-portrait exchange club. Be creative, have fun, trade ideas, meet people worldwide. No cost to join. Send sase for info to: E! / POB 20494/ Detroit, MI 48220 USA

OI! YOU CUNTS. I'm in need of help in finding low cost places to stay in England, etc. I'm into Broken Bones, Chaos UK, Exploited, etc...any info will be well appreciated. Send letter to: Mya/ 896 Cornwall Ave./ Cheshire, CT 064110

JIMI GERM - THAT'S right. This is Jimi Germ here coming to you live once again from deep within the belly of the beast. If you use to correspond with me, or would like to, it would be way cool. Keep us veteran punks alive with letters! Will answer all. Love and rage!! "Jimi Germ" James Owens #18218/ Utah State Prison U3/ POB 250/ Draper, Utah 84020

SCARY BOY is miserable, seeks anyone who'll write, interests include, Kentucky Fried movie style blah, hobbies include sulking. Plays in a band (surprise) wants to move. Likes 1st Earth cd, Melvins, sab (old), Supercharger. Write: Eric Fulci/ 2640 NW 99 Ave./ Coral Springs, FL 33065

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1" BUTTONS: Anarcho, Punk, Oi, Ska, Amebix, Crass, Discharge, The Business, Cocksparrer, Sham 69, Black Flag, Circle Jerks, Minor Threat, etc...Send a stamp for a full catalog, prices and wholesale rates. Lifelong Project, P.O. Box 71287, Pittsburgh, PA 15213.

SHIRTS! Poison Idea, Negative Approach, Discharge, Celtic Frost, Motorhead, L & XL white on blk. Shirts \$8ppd US, \$12 world, Aaron, PO Box 10202, Cranston, RI 02910

ALL SEVEN DIFFERENT killer issues \$8.00 USA/\$10.00 Canada-Mexico-S. America/ \$15.00 elsewhere #11-(current). Stryknine and the Rat Traps #9-10 Black Flag/#8 Early Mighty Sphincter #7 The Hates, #6 Early Impulse Manslaughter, #5 Fatal Error, #4 Soldier Dolls. Famous hardcore of punkland T-shirts! Ultimate DIY shirt reads "Anti-EMI, Anti-Caroline, Anti-Major Label" Printed black on white large size only. \$12.00 USA/ \$15.00 elsewhere. US postal money order or concealed cash or irc's. Famous hardcore of punkland zine (payable to:) Craig Hill POB 987, San Carlos, CA 94070. Twelveth Anniversary issue deadline Mar. 15th, 1997. No checks.

FANZINE WANTED: Endangered Species, last issue with article on Crisis. Will pay \$5 for a copy. I wrote this and never got a copy. Please help! Chris Bors/ 21-38 35th St. Apt. 1H/ Astoria, NY 11105

VISIT SF? I'm not travelling now or this summer so come stay at my house. We're vegan-and beer-friendly but (almost) everyone welcomed. Definitely call or write (long, descriptive letters encouraged) first. Jeff/ 3374 18th St./ SF, CA 94110/ (415) 864- 6906

IF YOU LIVE IN NEW YORK and would like to spend the '97 summer in California, let's trade flats. Own room, 5 bdrm duplex, one block from beach, \$300/mo. write - Laura1025 B El Embarcadero, Goleta, CA 93117 or ucoonl00@mcl.mcl.ucsb.edu.

KINDRDOLL FANZINES - Issue #2 is now out! Interview with Nada Surf, review of the San Francisco Smashing Pumpkins/Garbage show, Kat Bjelland birthday tribute and more! \$4 (pixes are in color) Jesse, 101 Rubicon Circle, Danville, CA 94526.

BEWARES! Here there be punk! Badge type buttons abound! The Undead, Cocksparrer, Warzone, Front Line Assembly, Skullhead, Filth, Desmond Dekker, Meteors, Guana Batz, The Partisans, The Toasters, The Slits, X-Ray Spex. All badges be a dollar. Custom Jobbies fer bands be \$35 per hunnerd. Wholesale prices availalbe. Send ye fer listin': Bourbon & Clorox, POB 3824, Nashua, NH 03061.

HEY YOU! DORK! Need some fun in your life? Ooompa-Loompa Zine is the zine for you. #1 has interviews with the Bruce Lee Band and Rhythm Collision! Send \$1 to Ooompa-Loompa Zine, 29236 Kestrel Lane, Laguna Niguel, CA 92677.

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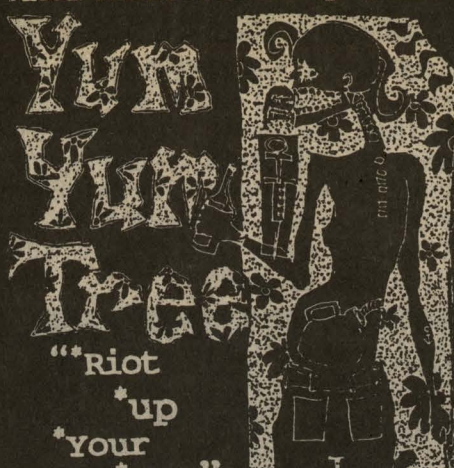
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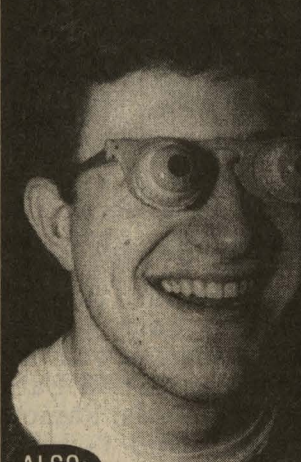
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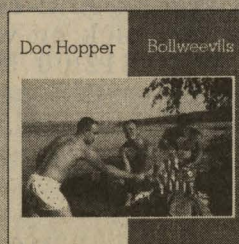
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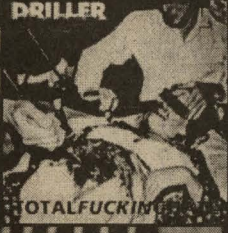
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I will be away for March & April. Someone will take care of mail orders, so keep sending them. Canadian punks send a stamp for complete list of stuff.

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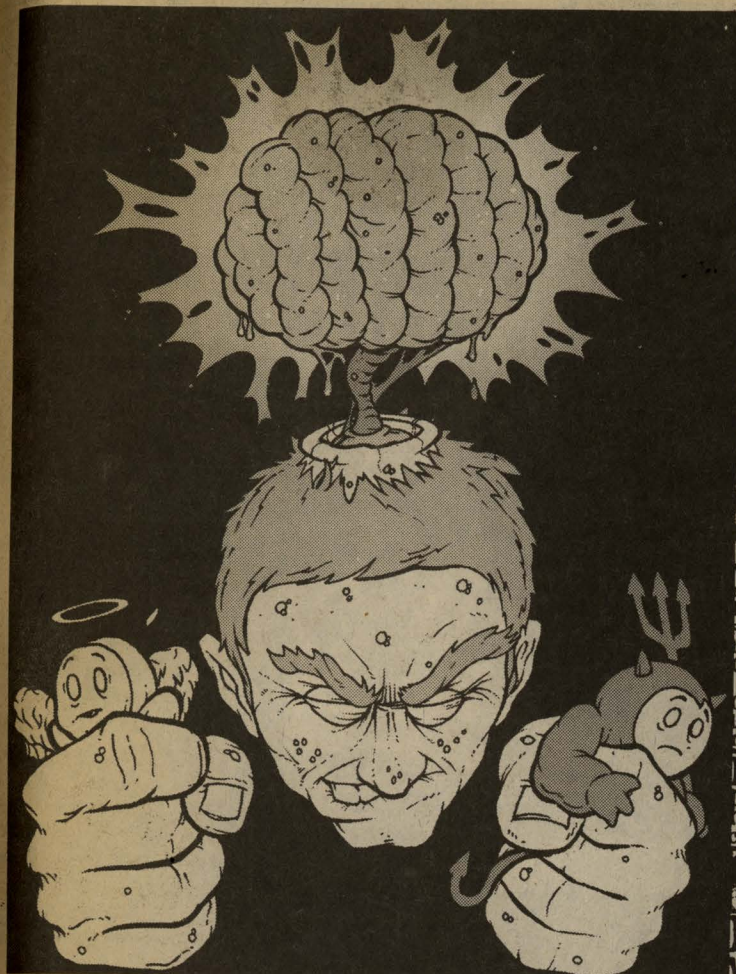
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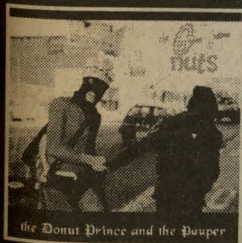
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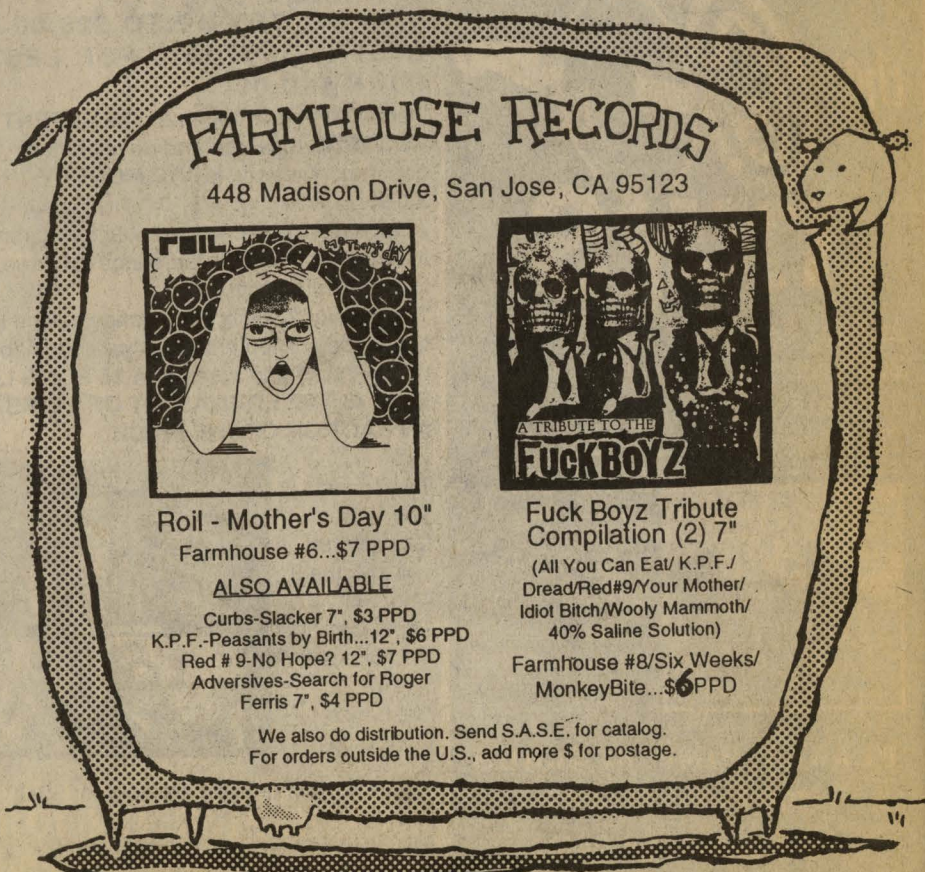


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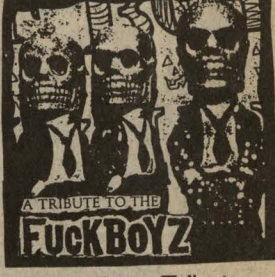


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TIME TO START SENDING IN YOUR LISTINGS FOR..... BOOK YOUR OWN FUCKIN' LIFE #6

Do-It-Yourself Resource Magazine No. 6, 1997

FOR THE LAST 4 YEARS, MRR HAS JOINED FORCES WITH VARIOUS OTHER COLLECTIVES AND PUT TOGETHER A RESOURCE MAGAZINE WHICH MANY OF YOU SENT IN LISTINGS FOR, AND MANY OF YOU UTILIZED IN BOOKING TOURS, PUTTING TOGETHER COMPILATIONS, TRAVELING AROUND THE WORLD, OR JUST USING TO KEEP IN TOUCH. BECAUSE OF THE RELATIVE POPULARITY OF THOSE EDITIONS, WE'VE DECIDED TO GO AHEAD AND BEGIN ORGANIZING A 6TH EDITION, SLATED TO COME OUT AROUND APRIL 15, 1996. AND TAKING OVER THE DUTIES OF RECEIVING ALL THE RAW DATA, TYPING IT UP, ETC., WILL BE THE GLUTTONS FOR PUNISHMENT AT UNDER THE VOLCANO ZINE.

WE WILL BE COMPILING THE RESOURCES GEOGRAPHICALLY, TRYING TO GIVE AS COMPLETE A LISTING OF DIY AND RELATED ACTIVITIES AS POSSIBLE. THE THOROUGHNESS OF THIS PROJECT WILL DEPEND ON THE RESPONSE WE GET FROM PEOPLE INVOLVED WITH DIFFERENT PROJECTS. LISTINGS IN THIS MAGAZINE WILL BE FREE OF CHARGE; ALL YOU HAVE TO DO IS SEND IN A NOTE WITH THE INFORMATION REQUESTED BELOW. PLEASE, IF YOU'RE SENDING IN LISTINGS OF MANY TYPES, BREAK THEM DOWN BY THE CATEGORIES LISTED BELOW SO THE TYPISTS WON'T GO CRAZY TRYING TO SIFT THROUGH A MOUNTAIN OF INFO, AND KEEP THE STATEMENTS OR DESCRIPTIONS CONCISE!!!

LISTINGS

BANDS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)

DISTRIBUTORS: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTY (VINYL, CASSETTES, CD'S, ZINES, ETC.) / AREA OF COVERAGE (MAILORDER, WHOLESALE, GIGS, ETC.)

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RADIO STATIONS: STATION NAME & CALL NUMBER / BAND FREQUENCY / ADDRESS / TELEPHONE NUMBER / CONTACT PERSON / PUNK-HC SHOWS AND TIMES.

RECORD STORES/BOOK STORES: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTIES

ZINES: NAME / ADDRESS / TELEPHONE NUMBER / POSTAGE PAID PRICE / FREQUENCY / SIZE / DESCRIPTION (40 WORDS OR LESS PLEASE!)

MISCELLANEOUS: WE ALSO ASK PEOPLE TO SEND IN TIPS ON HANGOUTS, CHEAP PLACES TO EAT, FREE CLINICS, BULLETIN BOARDS, CRASH PADS, ETC. THESE LISTINGS COULD BE ESPECIALLY HELPFUL FOR TOURING BANDS.

ADS

DISPLAY ADS WILL BE SOLD TO HELP PAY FOR THIS PROJECT. HOWEVER, TO MAKE THIS RESOURCE ISSUE AS FAIR AS POSSIBLE WE HAVE DECIDED TO HAVE ONLY ONE SIZE. WE ARE DOING THIS TO MAKE ADS JUST AS ACCESSIBLE TO THE SMALL 20 PAGE FANZINES AS THE BIG RECORD CONGLOMERATES! THE AD SIZE AVAILABLE IS 3 3/4" ACROSS BY 2" DOWN OR 95MM X 51 MM (BASICALLY, A SLIGHTLY ELONGATED BUSINESS CARD SIZE). THE COST FOR ADS IS \$30 WHICH WILL HELP KEEP THE COVER PRICE AS LOW AS POSSIBLE. PLEASE, ONLY ONE AD PER LABEL, ZINE, PROMOTER, ETC.

DEADLINE: FEB 15, 1997 - DUE OUT: APRIL 25, 1997

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TOP TEN TIPS FOR SENDING IN LISTINGS!!!

- 1) SUBMIT THEM EARLY. LIKE NOW!! DON'T WAIT TILL THE DEADLINE.
- 2) BE BRIEF. WE'RE TYPISTS, NOT EDITORS. SEND THEM IN NICE AND TYPED OR NEATLY PRINTED.
- 3) DON'T USE ALL UPPERCASE (OR ALL LOWERCASE) LETTERS.
- 4) PUNCTUATION IS GOOD.
- 5) FEEL FREE TO SEND FRIENDLY LETTERS, AND OTHER GOODIES, BUT... DON'T EXPECT A REPLY. WE'RE SWAMPED.
- 6) WE DON'T NEED THE ADDRESS AND PHONE NUMBER OF EVERY MEMBER OF YOUR BAND. PICK ONE!
- 7) DON'T SEND IN 18 LISTINGS FOR ALL THE SEMI-EXISTENT BANDS YOU'RE IN--JUST FOR THE ONES THAT ARE REALLY ACTIVE!
- 8) MAYBE TAKE RESPONSIBILITY FOR GETTING YOUR WHOLE SCENE'S LISTINGS DONE. BUT...
- 9) CHECK WITH PEOPLE BEFORE SUBMITTING THEIR INFO FOR THEM. HASSLE YOUR FRIENDS TO GET THEIR LISTINGS IN TOO.
- 10) NO CERTIFIED/REGISTERED MAIL, PLEASE!

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